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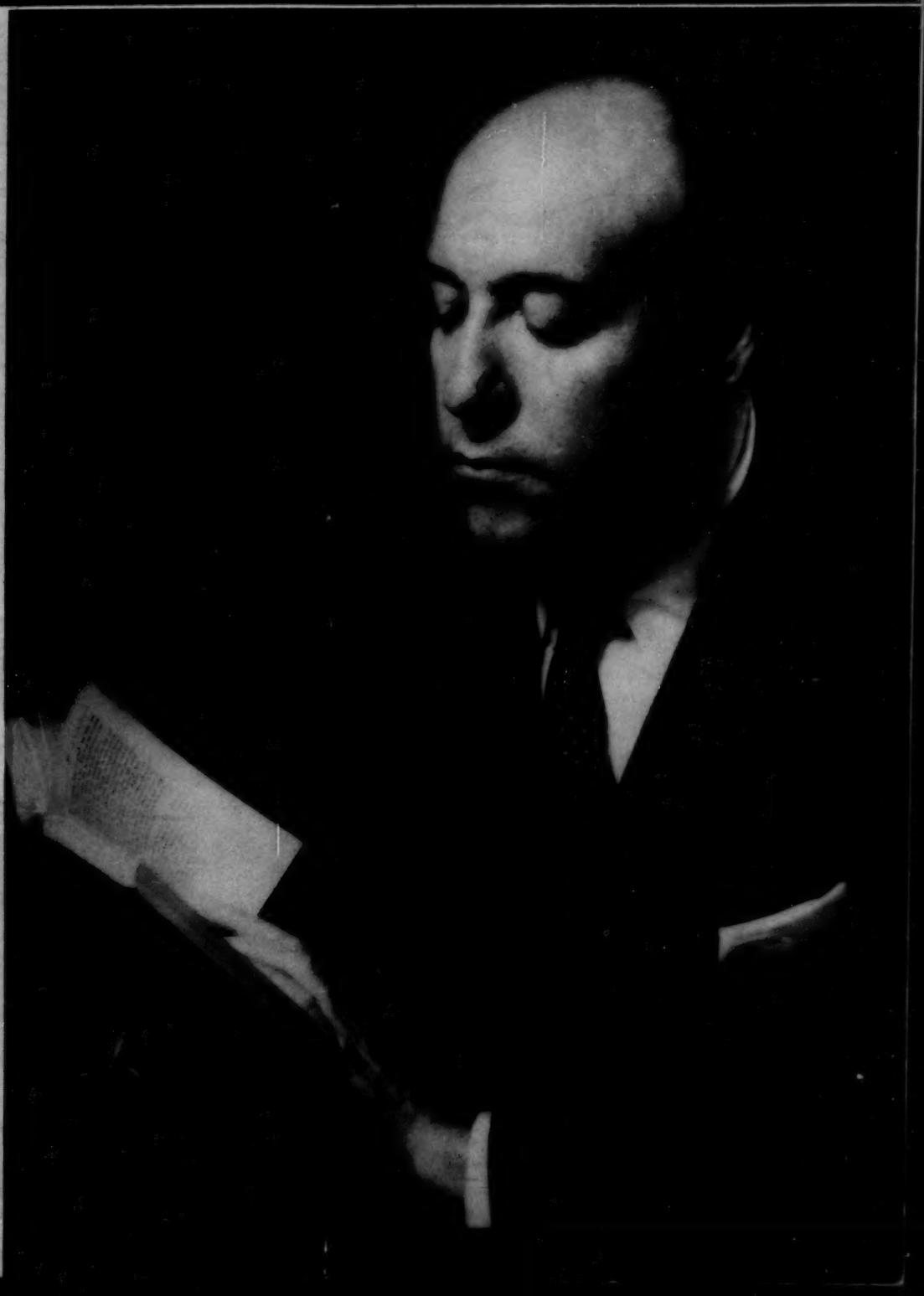

RENATO CELLINI

CARL GUTEKUNST

TEACHER OF SINGING

Member: American Academy of Teachers of Singing—New York Singing Teachers' Association—National Association of Teachers of Singing

Mr. Gutekunst will be in Europe from June to September.
He will reopen his studio September 15.

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MUSICAL COURIER

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May, 1958
Seventy-eighth Year

nothing but

Conductors Change Posts

H. Arthur Brown has been appointed resident director of the Los Angeles Philharmonic Orchestra. Mr. Brown's duties will include coordination and arrangement of programs in cooperation with guest conductors for both the Hollywood Bowl and winter seasons of the Philharmonic. Edouard Van Beinum continues as musical and artistic director of the Orchestra. Mr. Brown recently resigned after nine seasons as conductor of the Tulsa Philharmonic Orchestra.

Paul Kletzki, who assumes his duties as conductor of the Dallas Symphony next season, will have as soloists a distinguished list of artists, including Michael Rabin, Leonard Warren, Philippe Entremont, Claudio Arrau, Aaron Rosand, Bach Aria Group, Jean Madeira, and Artur Rubinstein. Walter Hendl, retiring musical director of the Dallas Symphony, will become associate conductor of the Chicago Symphony for the 1958-59 season. James Yestadt, regular conductor of the New Orleans Summer Symphony, has been named assistant conductor of the New Orleans Philharmonic Symphony Orchestra by Alexander Hilsberg, the society's music director and conductor. Yestadt, the artistic director of Xavier University Opera Workshop in New Orleans, will assume his duties in the 1958-59 season. He succeeds Jacques Brourman who resigned the post last month.

Harth Signs with Cosmetto

The Cosmetto Artist Management announces it has just signed a contract with Sidney Harth, winner of the Wieniawski International Competition in Poznan, Poland, last December, to represent him exclusively in concert activities. Mr. Harth is concertmaster and assistant conductor of the Louisville Philharmonic Society. In addition to concertizing in the United States and Canada, violinist Harth has an extensive tour scheduled in France and Belgium for 1959.

Zirato to Retire from Philharmonic

Bruno Zirato, managing director of the New York Philharmonic, has disclosed his plan to retire from his Philharmonic post at the end of next year's concert season (May 1959). George E. Judd, Jr., has been appointed associate managing director by the Board of Directors, the appointment to become effective immediately, David M. Keiser, president of the Philharmonic, announced.

Sorias to Develop RCA Victor Project

Dario and Dorle Soria, who terminated a five-year association with Angel Records on Jan. 1, 1958, will develop and package for RCA Victor a special series of gala classical record albums.

The series, of the highest artistic and technical quality, drawn from every field of music, will be recorded both in this country and abroad, using both RCA Victor artists and other available artists. The new series, "Presented by Soria," will be launched in the summer of 1959 and will be distributed through RCA Victor's regular channels, including its record clubs.

Rudolf Bing, general manager of the Metropolitan Opera Association, and the Radio Corporation of America through George Marek, vice president and general manager of its RCA Victor Record Division, have announced that recording sessions, now in progress, of the Barber-Menotti opera "Vanessa" are the first steps in a recording program with the Metropolitan Opera.

Future recordings of the Metropolitan Opera will be made by RCA Victor, utilizing Metropolitan Opera and RCA Victor artists. This will in no way interfere with existing or future artist recording contracts.

Opera recordings under the new arrangement will be distributed to members of the RCA Victor-Metropolitan Opera Record Club through the Book-of-the-Month Club. The recordings will also be made available on the RCA Victor Red Seal label to all distributors and dealers for over-the-counter sales.

Musical comedy and TV star MARY MARTIN *signs with Columbia Artists Management for a 50-city U. S. tour next season. "Music with Martin" will highlight favorite selections from the star's career, plus special material. A pleased* HUMPHREY DOULENS *(center) and* ANDRÉ MERTENS *will direct Miss Martin's tour.*

Graf Appointed Lincoln Center Consultant

Herbert Graf has been appointed consultant on stage construction of the new Metropolitan Opera House in Lincoln Center and general adviser on development and educational activities of the project, Rudolf Bing has announced.

Dr. Graf, who this summer will stage a new production of "Aida" at the arena in Verona, returns to the Metropolitan next season to stage, among other works, "Wozzeck" in its first performance by the Metropolitan.

Anne O'Donnell in New Columbia Artists Post

Columbia Artists Management Inc. has announced that effective Apr. 1 its New York Recital Department will be under the direction of Miss Anne J. O'Donnell, replacing the recently deceased Johnnie Evans. Miss O'Donnell has been working as a field representative in the Eastern Division of Community Concerts.

Town Hall Part of NYU

President Carroll V. Newsom of New York University has announced that The Town Hall, Inc., has become a part of the University. The step has been approved by the boards of trustees of both institutions and authorized by the Board of Regents of New York State. The University's new unit will be known as "Town Hall of New York University." Some members of the Board of Trustees of Town Hall, Inc., now going out of existence, and other citizens will be asked to serve on a newly created Advisory Council. Town Hall's future programs will be developed through NYU's Division of General Education.

Caiati Leaves Philharmonic

Mario Caiati, a member of the cello section of the N. Y. Philharmonic for 29 years, is leaving the orchestra after the current season to devote full time to conducting and composing popular

the news

Grand Tier

music. He will accompany the Philharmonic on its tour of South and Central America, Apr. 27-June 15, and will play in the Stadium Symphony Orchestra in New York during the summer before departing for his native Italy in August.

NML Celebrates Anniversary

The National Music League, America's only nonprofit concert management, celebrated the 20th anniversary of its reorganization on Apr. 15 with a reception at the Lotos Club. Mrs. August Belmont, Mrs. Anna C. Molyneaux, Mr. Samuel Barber, Mr. Leon Barzin, and Mr. Gian-Carlo Menotti were honored by the League for the inspiration and guidance they have given young musicians.

Singers and instrumentalists managed by the League, who must be Americans under thirty, are selected in annual auditions by distinguished judges.

Artists Abroad

■ **Claire Watson,** leading soprano of the Frankfurt Opera (Germany), has been invited to sing the role of Countess in "Figaro" at the opening performance of the newly reconstructed Cuvellier - Theater (former Residenz - Theater) in the Munich Palace on June 14. She will repeat the role during the Munich Festival in August and September.

■ Violinist **Roman Totenberg** has accepted an invitation extended to him during his stay in his native Poland to appear as guest soloist with the Warsaw Philharmony Orchestra during its tour of England and Austria in May. Mr. Totenberg has completed a six-week tour of Europe.

■ **Jan Peerce,** leading tenor of the Metropolitan Opera, is currently on a six-week tour of the Far East that includes appearances in eight Japanese cities, as well as Hong Kong, Manila, and Hawaii. Of his thirteen concerts, two will be presented at the Festival of Japan at Osaka.

■ Basso **Cesare Siepi** has been in Italy since February appearing at Milan's La Scala. At the Salzburg Festival he will appear in "Don Carlo," and the Verdi Requiem. In addition to recording assignments he will sing "Ernani" over the Italian radio network.

■ **Alfred Zega,** young American baritone and new music director of the Connecticut Valley Music Festival, made his European debut in Munich on Mar. 13. On his current European tour, Mr. Zega will also be heard in recital in Amsterdam, The Hague, Hamburg, Berlin, and London.

■ Conductor **Igor Markevitch** has been invited by the Mexican Ministry of Arts to repeat the Pan-American Course in Conducting that he initiated last summer in Mexico City, and which attracted students from 19 different countries. This year's course to be given June 16-July 20, will be devoted entirely to a study of the nine Beethoven symphonies.

■ **Jean Madeira,** contralto of the Metropolitan and Vienna State Opera Companies, is in Europe fulfilling major engagements at La Scala, the Brussels World's Fair, the Vienna Festival, and Düsseldorf. After appearances at the Teatro Colon in Buenos Aires in July, she will return to Europe for Bayreuth Festival performances and the opening of the Vienna State opera season in September.

Other NCAC artists are also on the move. **Inge Borkh,** who opens the Buenos Aires opera season in the title role of "Turandot," will sing later in the year at Glyndebourne, Berlin, and the Paris Opera. **Ira Malaniuk,** mezzo-soprano, will appear in the Salzburg production of Barber's "Vanessa" on Aug. 16. Metropolitan Opera contralto **Belen Amparan** will appear in "Carmen," "Aida," and "Andrea Chenier" with the Puerto Rico Opera in the month of June. **Ramon Vinay** will sing the role of Herod in the Vienna State's

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International concert comedienne ANNA RUSSELL *kept phones busy recently notifying friends of her new U. S. citizenship. She also celebrated with another Town Hall recital on April 8.*

SEN. WILLIAM FULBRIGHT *officially opened National Opera Week (Mar. 23-29) with an address before the Central Opera Service at New York's Hotel Biltmore.*

Met Opera soprano MADELAINE CHAMBERS *and bridegroom* ALEXANDER HERENCHAK, *civil engineer, cut their March wedding cake. In September, Miss Chambers will fly to Poland for guest appearances with orchestras.*

Opera's production of "Salome" at the Brussels World's Fair in May.

■ **William Strickland** has returned to New York after an extensive trip in the Orient. His appearances during the eastern tour included those as guest conductor of the Manila Symphony and the Seuol (Korea) Philharmonic Orchestra and in Tokyo a broadcast with the Japan Philharmonic Orchestra, which he conducted in a performance of Samuel Barber's First Symphony.

■ Mezzo-soprano **Gloria Lane** has returned from a three-week engagement as soloist with the Symphony Orchestra in Reykjavik, Iceland. Her performance included a recital for the American military forces. In late May Miss Lane will leave for England where she will sing the role of Baba in Stravinsky's "The Rake's Progress" at the Glyndebourne Festival.

■ Violinist **Julian Olevsky** will spend six weeks in Vienna this spring recording the 12 Vivaldi concerti with the Vienna Philharmonic Orchestra, under Herman Scherchen, for Westminster Records. In October he will record the complete cycle of Handel's Sonatas for violin, harp, and continuo, Op. 1, Nos. 1-15.

■ On Mar. 22 **Bayard Stone,** young conductor from New York City, led the Munich Chamber Orchestra in a concert including works of Copland and Barber. **Joel Ryce** of Philadelphia was soloist in the Mozart E-flat Piano Concerto. On Apr. 27 they made guest appearances with the Chamber Orchestra at the Concertgebouw in Amsterdam.

■ **Leonard Warren,** leading baritone of the Metropolitan Opera, leaves for Moscow on May 6 as a participant in the cultural exchange program between the U.S. and the U.S.S.R. He will make opera and recital appearances in Moscow, Leningrad, Kiev, and Riga.

■ **Rudolf Firkusny,** pianist, left for a European tour on Apr. 26. Highlights of his tour, which begins in Italy, will be appearances at the festival in Bergen, Norway, the Holland Festival, the Salzburg Festival, and the Lucerne Festival.

Premieres and Commissions

■ Composer Herman Berlinski's complete Friday evening service, commissioned by the Park Avenue Synagogue of New York City, will have its world premiere at the Synagogue on Friday evening, May 16. The event is in honor of Hazzan David J. Putterman, who is celebrating his 25th anniversary as cantor of the Synagogue.

■ Two premieres were featured at the May 1 New York recital of the Eger Players, with Joseph Eger, French horn virtuoso. They were the American premiere of the Trio from Lenox Berkeley's Theme and Variations and the world premiere of Wally Weigl's "Dear Earth," written especially for the Eger Players. Adele Addison was soloist in the latter work.

The New York Singing Teachers Association celebrated the beginning of its 52nd year with a dinner at the Hotel Commodore honoring Kirsten Flagstad. Carl Gutekunst, president of NYSTA, was master of ceremonies, and the main address was delivered by Edwin McArthur, accompanist and conductor for the singer during her career years in America. Seated at the speaker's table (from the left) are: MRS. EDWIN MCARTHUR, LOUIS BIANCOLLI, MRS. MACK HARRELL, JOHN BROWNLEE, MRS. REGINALD ALLEN, MARKS LEVINE, MARY MARTIN, EDWIN MCARTHUR, KIRSTEN FLAGSTAD, CARL GUTEKUNST, MRS. AUGUST BELMONT, REGINALD ALLEN, MARIAN TELVA JONES, O. O. BOTTORFF, MRS. BROWNLEE, RICHARD HALLIDAY, MRS. BOTTORFF, MACK HARRELL, MRS. LEVINE.

■ The American premiere of Hugo Wolf's only complete opera, "Der Corregidor," will be presented next season by the Little Orchestra Society of New York, with Martha Lipton and Hugh Thompson heading the list of soloists. The new English translation will be by George and Phyllis Mead.

■ The premiere performance of Nicholas Nabokov's opera "The Holy Devil," commissioned by the Louisville Philharmonic Society, was presented on Apr. 16 as part of a contemporary music festival sponsored jointly by the Society and the University of Louisville. Moritz Bomhard, directed members of the Kentucky Opera Association and the Louisville Orchestra in the performance.

On Apr. 19 Robert Whitney conducted the Orchestra in performances of each of the six works commissioned and premiered this season: Bliss' "Discourse for Orchestra"; McPhee's Symphony No. 2; Stevens' "Sinfonia Breve"; Cowell's "Ongaku"; Elwell's Concert Suite for Violin and Orchestra; and Copland's Orchestral Variations.

■ Two world premieres highlighted the Apr. 10 Philadelphia concert of the "Music In Our Time" series. They were Walter Sears' Quintet for Brass and 19-year-old Charles Wourinen's "Spectrum," for solo violin, with brass, piano, and percussion.

■ The premiere performance of Laurence Powell's symphonic ballad "The Santa Fe Trail" was presented in Santa Fe, N. M., Apr. 22 by the Rio Grande Symphony Orchestra under the direction of John Hiersoux. Dr. Sherman Smith of the University of New Mexico was the baritone soloist, and Jeremy Lepard was narrator. The libretto was written by John Latham. The work was commissioned by the Rio Grande Symphony Orchestra.

■ On Apr. 14 Jose Iturbi presented the premiere radio performance of "Hispania," for piano and orchestra, by Joaquin Cassado, when he was soloist on The Telephone Hour. Iturbi played the composition 30 years ago in Spain, with the composer as conductor. The score, which was never published and disappeared after the composer's death, was finally found in France.

Fourth Central Opera Conference

On Mar. 21, 22, the Central Opera Conference, sponsored by the National Council of the Metropolitan Opera Association, assembled at the Biltmore Hotel for the fourth session of discussion and reports on problems and performance of opera across the country. Chairmen were Mrs. Norris Darrell, of the National Council, and Elemer Nagy, from the Hartt College of Music.

Subjects under scrutiny by panels and speakers included community opera, television opera, artistic preparation, advertising techniques as applied to opera, the Ford Foundation's Program in Humanities and the Arts. Dr. Herbert Graf reported on opera production in America, which he has been surveying under a grant from the Rockefeller Foundation. Senator J. William Fulbright, the speaker at the Mar. 22 luncheon, emphasized the need for a national arts center. Those participating included John Brownlee, Wilfred Bain, Mrs. John DeWitt Peltz, Frank Pandolfi, Mrs. Helen Thompson, Fiora Contino, Vladimir Rosing, Chevalier Jackson, Carmen Savoca, Leo Kopp, Arturo di Filippi, Mrs. August Belmont, Lotte Lehmann, Rudolph Bing, Samuel Chotzinoff, George Schick, Boris Goldovsky, Kurt Adler, Alfred Wallenstein, Mrs. F. K. Weyerhaeuser, Nelson Sykes, W. McNeill Lowry, Quaintance Eaton, and artists Elaine Malbin, John Alexander, Uta Hagen, Katherine Summerill, Irwin Densen, Mariquita Moll, Maria Ferriero, William Lewis, David Williams, James Tippey, Ezio Flagello, Louis Sgarro, and the Collegiate Chorale.

ON THE COVER

THE EXPERIMENTAL OPERA THEATRE OF AMERICA:

". . . IT ALL STARTED WITH A GLEAM IN CELLINI'S EYE."

By MARY CRAIG

ON May 7 the curtain rises again on the Spring Opera Festival of the Experimental Opera Theatre of America (E.O.T.A.). The locale is New Orleans, a city with a record of a hundred and fifty years or more of resplendent operatic performances.

The E.O.T.A. is a unique project. An affiliate of the New Orleans Opera Association, it was conceived and promoted by Renato Cellini, who, as general director of the New Orleans opera season, has revived the glories of lyric drama and brought to Louisiana audiences singing stars of international fame. But the Spring Festival of the E.O.T.A. deviates from this "star system." Utilizing the full professional facilities of the New Orleans Opera Association, Maestro Cellini presents in debut young American aspirants to the opera stage who have been chosen in competitive audition.

The E.O.T.A. idea was thoroughly tested in 1955 and 1956. Subsequent returns in young artist promotion and audience response were more than gratifying. And even the lapse of one season, due to the prohibitive costs of production, has had little effect on national attention and local enthusiasm for the project. Successful follow-up engagements here and in Europe have proved the value of well-planned debuts for gifted young singers.

HERBERT GROSSMAN

JULIUS RUDEL

When we queried, "How did it begin?", an interested promoter answered, "You might say it all started with a gleam in Cellini's eye." And that's probably the most accurate way of putting it. In a 1954 newspaper interview, Cellini first revealed his idea "to produce two or three operas with absolutely new talent—youngsters hoping for a chance to break into opera. We would hold competitions, and the winners would get the roles. America has a wealth of young voices, eager potential stars." The plan soon materialized, and "Madama Butterfly," "La Bohème," "Carmen," and several contemporary works brought columns of laudatory press comment *and* jobs for new young artists.

Then came the miracle! Renato Cellini presented the project to the Ford Foundation, which had begun an extension of its educational interest in the creative arts. Cellini's simple, feasible plan was awarded a $165,000 Ford Foundation grant to underwrite a portion of the costs of three E.O.T.A. seasonal series, 1958 through 1960.

Auditions of a week's duration were set up in New Orleans and in New York City, with a panel of nationally known voice and stage experts. Twenty young singers met requirements and, as you read, they are assembling for rehearsal and the thrill of debut performance on the New Orleans Opera stage. They are Mary Jennings, Louise Castagna, Joan Carroll, Julia De Curtis, Imogene Gunther, Lisa Di Julio, Betty Monette, Lois Winter, Margarita Zambrana; and Don Bernard, William Beck, Spelios Constantine, Stanley Kolk, John McCurdy, William Metcalf, Robert Moulson, Joseph Quinlan, James Fortier Stewart, Harry Theard.

Renato Cellini thus marks another milestone in a musical career that began with his debut as the pianist (Lazinsky) in the opera "Fedora" at Como's Teatro Sociale in Italy in 1929. In 1947 he went to Glyndebourne, Scotland, to conduct Mozart's "Marriage of Figaro" at the Edinburgh Festival, and thence he came to America to join the musical staff of the Metropolitan as associate conductor. In 1954 he was engaged by the New Orleans Opera Association as conductor. He was appointed general director in 1957.

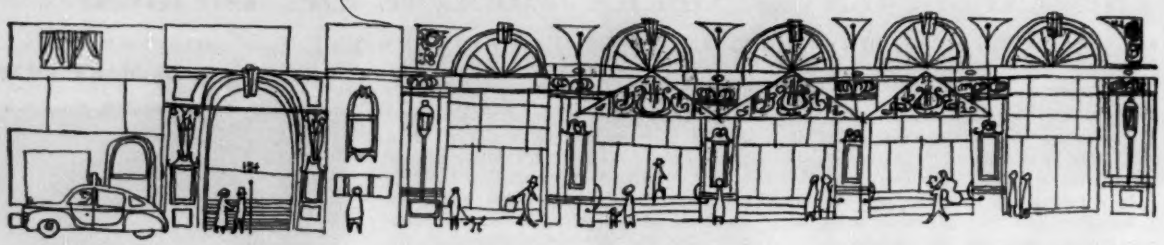
LILLIAN GISH

RAFFAELLO DE BANFIELD

Eminent conductors, stage and choral directors have been drafted as coworkers with Cellini for the 1958 E.O.T.A. season. Lillian Gish, noted American theatre and motion picture actress, will direct John Gay's "The Beggar's Opera," with Maestro Cellini conducting. Julius Rudel will conduct and Michael Polluck stage Mozart's "The Abduction from the Seraglio." Cellini will conduct Donizetti's "Don Pasquale," as staged by Armando Agnini, and Dr. Knud Andersson will be the conductor for Agnini's mounting of Johann Strauss' "Die Fledermaus." Herbert Grossman, conductor, will join forces with Raffaello de Banfield, director, in Menotti's "The Consul."

Cellini's dream thus opens vistas of great scope for young artists and brings before the footlights new faces, new talents. Bravo, E.O.T.A.! Bravo, Cellini!

ALONG 57th STREET



■ Recently Partout has been reminded of the pre-World War II years when, according to the commentators, "If it isn't Russian, it isn't art." And there has been a pretty sight on our block as the members of the Moiseyev Ballet burst chirping from their luncheon party at the Russian Tea Room and wafted along, apparently two feet above the sidewalks of New York, towards the east-of-Fifth beauty salons. We are told that after looking over the menu with its strogonoff and blini, they unanimously ordered that typically Russian delicacy, scrambled eggs. They look like teen-agers (the nice type), the girls in sweaters and short skirts, gay colors, long stockings, and flat shoes. And listen, all the girls are "long hairs," not a bob in a stage-full. The lads have evidently been fed on sputniks—sans atomic impulse—or else they are experts in levitation. My, My! Those circling leaps!

■ Watched **Marc Blitzstein** take a breathless bow at the "Regina" ovation (City Center) and marvelled at several items not on the printed program: the diva who stalked in wearing a blue wig (Harpo Marx in technicolor); the smiling dowager in the outré chemise (honest), back of knee length and hop-sacking texture, maybe hand-woven but that was no help. And on stage the luscious velvets and muslins and ruffles and flowing trains of the glamorous Edwardian period. A grey-at-the-temples gentleman said sadly, "No man should have to face these styles twice in one lifetime." We also marvelled at Brenda Lewis' wonderful technical gift, as she kept a singing "feel" through most of a shouted projection. Conductor Krachmalnick, applauded to the echo, staggered as he acknowledged the bravos.

■ There's a new sparkle, socially and musically speaking, in New York life with the arrival of the delightful Roman sisters, Josette and Yvette, whose duo piano recitals have won ovations across our land. The press comments that "these charming young French sisters are probably the most exciting import from that country since the discovery of champagne." We can use a bit of radiance in personalities here and when it's combined with grace, wit, imagination, plus "two fabulous sets of fingers," we have a hunch that we are about to acquire a new enthusiasm.

■ In a ceremony at the offices of the Cultural Services of the French Embassy, Eduoard Morot-Sir, cultural counselor, bestowed upon **Rudolf Bing,** general director of the Metropolitan Opera, the cross of the Chevalier of the Legion of Honor, awarded for distinguished service to France. After the well attended affair, the general director took off on the spring tour of the Met with his troupers. To earn more kudos, natch.

One leading tenor took off on the Met spring circuit with a wary look in his eye—and for good reason. In the "Carmen" performance of recent date, during the scene where the two big, big girls with flying lengths of flaxen hair (gypsy?) mix it, Giulio (Don Jose) Gari, as stage directed, went in to break it up. It turned into a really enthusiastic brawl and those gals (hussies!) threw the tenor down the steps. He finished the act valiantly limping, but, fortunately, not vocally.

Another pretty little set-to took place on the City Center stage where Walter Cassel had a fine time, laughing and beating up his spouse, prima donna Gail Manners, in "The Taming of the Shrew." From the glint in the soprano's eye, we wonder what happened when she got the baritone home!

■ Tenor **Kenneth Lane,** who plans two Carnegie Hall concerts in the near future (one an endurance test in ten languages, the longest solo recital, he says, in the history of that soundrocked edifice), is now in training for his stint up at Bearpen Mountain, where he regales fellow skiers with floods of song, Puccini to Wagner, while wedelning down the trails and snow-piled slopes. It's the Athenian approach, he believes, a commingling and participation in sports and song.

■ **Ellie Mao,** just returned from two years of singing in continental Europe, dropped by after her successful Carnegie Recital Hall concert to tell us that the coming season looks busy. She will be heard across the U.S. and in Mexico. Ellie is always so enthusiastically gay that she gives our jaded spirits a lift. She *never* tells us her troubles, if any.

■ **Josephine Guido** popped by but we missed seeing her, being out on chores. Please come again, Josie, and tell us more about the Wagner Opera spring tour. We hear that there will be a ten-week run come fall. The very pretty, pint-sized soprano will be heard in several lyric leads. Josie has a vast public waiting to toss bouquets to their favorite Violetta, Mimi, etc. "La Traviata," "La Bohème," "Rigoletto," "Madama Butterfly" are listed for a coast-to-coast and through Canada tour, with presentations at the New York Opera Festival. The company received headlines and rave notices across the country this past season. It is managed by astute **Felix Salmaggi,** who states that auditions are available to aspirants for the fall tour. Repertory and some experience are qualifications.

■ The **Licia Albanese** Music Club honored the diva for the fifth year with a testimonial dinner, testifying how her fans adore her, at the Biltmore Hotel, Mar. 30. Stars of opera, film, and Broadway stage sparkled at the guest tables. Everybody and Elsa Maxwell were there, and the program scintillated with music and dance.

■ At the Central Opera Conference the hot debate between symphonic representatives and opera impresarios whether or not opera in concert form is a trespass by the instrumental organizations and their conductors on the prerogatives of established opera enterprises in the same communities. "Educational and cultural" claimed the orchestra folks; "hybrid, abridged, and incomplete," said the lyric drama forces: Neutral (by reason of discretion) are we. Partout has a strong opinion, but feeble courage. At the luncheon, radiant **Lotte Lehmann** made a plea for more opera houses in the U.S. for the benefit of young American singing artists. And the next day **Senator Fulbright** spoke earnestly of the necessity for more opera houses in the U.S. to place young European exchange singing artists. Anybody want to hear what we think?

■ Everybody, but everybody, knows that the Fall 1959 Met season will open with **Renata Tebaldi's** "Tosca." (Reserved your billets?) But Partout's special friend, one of the House beetles (not beadles) has (s)crawled us news that Fall 1959 will begin with **Antonietta Stella** as the "Trovatore's" Leonora. (We hope this doesn't blow up in our face with a bing bang.)

PARTOUT

SONG AND THE SINGER

By ERNST BACON

IT is quite possible that some of the best musical writing in America has taken the modest form of song. Our first successful efforts in composition were the hymn and the song. Before the middle of the last century we already had a rich literature, both in New England and the South, of hymns, revival songs and spirituals. Later came Foster, one of our first recognized men of genius, whose songs are known throughout the world and are looked on now as American folk songs. MacDowell, one of the earliest of our major instrumental writers, left a considerable body of songs (not his best work by any means, but worthy nevertheless). Griffes surpassed him as a song writer. And about that time came Charles Ives, undoubtedly the most experimental, independent, and prolific composer of songs of modern times. Ives published a book of songs and gave them away to anyone who would have them, thereby assuring (if not intentionally) their prompt and utter neglect in a country that values its products by their *sales*. Since his death we have begun to know these songs, and we might infer from the experience of a man wealthy enough to publish privately (but honorable enough not to buy performance and fame) that there may be other treasures of song similarly waiting for posthumous recognition.

The eras of song writing usually have accompanied or followed eras of lyric poetry. Dowland, Campion, and Rossetter were contemporary with Shakespeare. The lives of Schubert and Schumann overlapped those of Goethe and Heine. More recently, Warlock and Williams have been roughly contemporary with Housman and Yeats.

In America we have a wealth of lyric poetry calling for song, particularly the contributions of women, beginning with Emily Dickinson and running through Edna Millay, Sarah Teasdale, Elinor Wiley, and Marianne Moore. Frost, Sandburg, and Jeffers are perhaps not primarily lyricists; even less so, Cummings, Eliot, and Williams, but who will say what is poetry needing song?

Some poetry is too nearly music to call for music, for instance, Poe. Some poetry is unmusical, or at least not evocative of music, for instance, Browning. Some poems are too long, and some are too purely intellectual or epigrammatic, for instance, Pope. But tastes vary, and no one has yet discovered the infallible mark of a poem's fitness for music, unless it be the composer's genius, *to which nearly all materials will bend.*

American composer Ernst Bacon has written many works for both voice and orchestra. At present he heads the composition faculty at Syracuse University, Syracuse, New York.

Nor can it be assumed that music improves a poem, any more than it improves a play. The greater the poem, the more dangerous is the addition of music, or rather one should say, its subordination to music. It took a Schubert to rise to the levels of Goethe's *Erlkonig*, his *Gretchen am Spinnrade*, his *Prometheus*, and his *Grenzen der Menschheit*. Consider how many composers have wrecked themselves on Shakespeare's plays and sonnets (only Verdi survives). Sara Teasdale actually requested that her poems *not* be set to music.

The marriage of poetry with song has resulted in some curious combinations: E. E. Cummings with Paul Nordhoff; Gertrude Stein with Virgil Thompson; Walter de la Mare with Theodore Chanler; Tennessee Williams with both Ned Rorem and Paul Bowles; John Clare and Rilke with David Diamond; Tagore with John Alden Carpenter; Matthew Arnold with Samuel Barber; Yeats with John Edmunds; Thoreau, Longfellow and Whittier with Charles Ives. All this is but a sketch of what is to be found in contemporary American song: and by no means includes all the names of our more significant talents.

Whereas the poem usually precedes the song, it sometimes happens that the song comes first. Burns wrote the better part of his lyrics to existing melodies.Some poets (I have heard it said Yeats was one) write with certain, often the same, tunes floating in the background ("Having a chune," Yeats called it). Thomas Campion wrote both words and music. Melody and accompaniment each may lead in the inspiration of the other. The songs of Mozart and Beethoven seem to grow mostly out of melody; many of the songs of Hugo Wolf may well have been conceived out of the piano's harmony. Of course the two alternatives do not obviate simultaneity of conception, surely the commonest process. The difference is one of emphasis, perhaps. Sullivan often arrived at his melodies by sketching out various rhythms to Gilbert's words and then rolling them over his tongue, so to speak, until the best of these asserted itself and turned into a tune.

As to what activates musical thought, there is little agreement. A particular feeling is doubtless at the root. It may even happen that a musical motif, be that harmony, melody, figuration or rhythm, will go in search of appropriate words. Or again, the composer may be obsessed with the timbre of a certain voice, and shape his music or seek words for it. Composing involves a kind of prescience, in the grace of which nearly any combination appears manageable, producing at the time an agony of riches, along with just enough memory of the ordinary poverty of ideas to cause wonder why this delicious state cannot be evoked at will at any time. It forgets its reasons for being. Needless to say, it is a flowering of thought that presupposes extensive and arduous cultivation of habits of labor and preoccupation; in that way it is quite analogous to performance and the long study and practice that go before it.

We have a habit of distinguishing strophic songs from those that are "through-composed," a wretched translation of the German "durchkompaniert" (another term deserving extinction). Wolf and Moussorgsky are often praised for the way they fit music to all of a poem's contours. The "classical" composers and Schubert are usually content to capture the prevalent meaning of a poem in one more general design of accompaniment or melody or both, which will then pursue throughout the song, leaving to the singer the more precise adjustment to the vagaries of the text. As to the merits of these approaches, Sir Donald Tovey says, "The strophic song, with the same tune for several stanzas, condemned as lazy and low by our prose critics of music, becomes, as Brahms always maintained, the highest achievement of a songwriter." Which brings us again to the folk song, which is nearly always of this character, the envy of whoever has written melody, completely undoing for its opposite the term "art song," which implies something superior. Nobody has ever enlightened us why a folk song is not a work of art, just because its author is usually unknown, or because it may have been born out of a group sentiment, as we may assume some of the spirituals and work songs were. Most of the folk songs stand on their melodic merit alone, seldom needing, although often inviting, accompaniment. Of how many art songs could this be said? What would most of the Schumann songs be without the piano? Folk song has inspirited the writings of many of our composers. The tendency is a healthy antidote to the abstractions and the instrumental excesses to which our concert world has been subject for two generations.

We come now to the point where we may ask what can be done to stimulate song at a time of its greatest neglect. Some good recordings of modern song are needed. This being not a profitable venture, patronage or foundation help, as well as the cooperation of singers and teachers, is essential. Even the recorded repertoire of the classics deserves expansion and renewal. Many of the greatest songs,

(*Continued on page* 36)

FESTIVALS HERE AND ABROAD

A selective listing of festivals and concerts on both sides of the Atlantic.

U. S., ALASKA, CANADA, PUERTO RICO

CALIFORNIA

Carmel: CARMEL BACH FESTIVAL. July 14-20. Choral and instrumental music by Bach and other composers.

La Jolla: LA JOLLA FESTIVAL. June-Aug. Concerts.

Los Angeles: GREEK THEATRE. July-Aug. Operettas. HOLLYWOOD BOWL Orchestra (Los Angeles Philharmonic), guest conductors & soloists. LOS ANGELES CIVIC LIGHT OPERA ASSOC. Apr.-Oct. LOS ANGELES MUSIC FESTIVAL. U. of Los Angeles. June. Concerts and recitals. Franz Waxman, mus. dir.

Ojai: OJAI FESTIVAL. May 23-25. Five concerts. Guest cond., Aaron Copland; Ojai Festival Orch.; Ventura College Concert Chorale & Chamber Singers.

San Diego: SAN DIEGO SYMPHONY. Balboa Park Bowl. Robert Shaw, cond.

Santa Barbara: PACIFIC COAST FESTIVAL. June 26-July 1. Concerts. SANTA BARBARA FESTIVAL. June. Concerts.

Santa Cruz Mountains (near Saratoga): MUSIC AT THE VINEYARDS. Outdoor concerts, recitals.

Saratoga: VILLA MONTALVO SUMMER FESTIVAL. July-Aug. Recitals, opera.

COLORADO

Aspen: ASPEN MUSIC FESTIVAL AND SCHOOL. June 25-Aug. 31. Concerts, lecture recitals, conference on American music. Norman Singer, dir.

Central City: CENTRAL CITY FESTIVAL. June 28-July 26. Operas: "I Pagliacci," "Cavalleria Rusticana," "La Perichole." Central City Opera House.

Denver: RED ROCKS MUSIC FESTIVAL. July-Aug. Denver Symphony; Saul Caston, cond. Guest artists.

CONNECTICUT

Bridgeport: CONNECTICUT POPS' MUSIC UNDER THE STARS. July-Aug. Conn. Symphony; Jonel Perlea, cond.

Deep River: CONNECTICUT VALLEY MUSIC FESTIVAL. July-Aug. Recitals.

Falls Village: MUSIC MOUNTAIN SERIES. July-Aug. Concerts by the Berkshire Quartet.

New Haven: NEW HAVEN POP CONCERTS. July-Aug. STARLIGHT FESTIVAL OF CHAMBER MUSIC. July-Aug.

New London: AMERICAN DANCE FESTIVAL (dance series by faculty and guests of the Connecticut College School of Dance). Aug.

DISTRICT OF COLUMBIA

CARTER BARRON AMPHITHEATER EVENTS. Ballet and opera.

ILLINOIS

Chicago: CHICAGOLAND MUSIC FESTIVAL. Aug. 23. Paul Whiteman, guest of honor. GRANT PARK SUMMER CONCERTS. Beg. in June. Grant Park Symphony; Nicolai Malko, cond. RAVINIA PARK. July 1-Aug. 10. Chicago Symphony Orch.; Fritz Reiner and guest conductors. Chamber music, jazz, ballads, interpretive dancing.

LOUISIANA

New Orleans: CRESCENT CITY CONCERT ASSOC. June-July. Pop concerts. EXPERIMENTAL OPERA THEATRE OF AMERICA (affiliate of New Orleans Opera Company). May 7-June 8. 5 operas. Renato Cellini, dir.

MASSACHUSETTS

Boston: BOSTON ARTS FESTIVAL. June. Concert & opera. ESPLANADE CONCERTS. July-Aug. Free concerts by Boston Symphony; Hatch Memorial Shell, Charles River Esplanade. Arthur Fiedler and guest conductors.

Coonamessett: SEPTEMBER FESTIVAL. Opera, concerts, recitals.

Lee: JACOB'S PILLOW DANCE FESTIVAL. July-Aug. Dance programs by visiting artists.

Lenox: BERKSHIRE FESTIVAL, TANGLEWOOD. July 2-Aug. 10. Charles Munch, dir.; Pierre Monteux, guest cond. Boston Symphony Orch.; concertos, choral works, operas. SCHOOL OF JAZZ. Aug. Music Inn. Classes and concerts.

Pittsfield: SOUTH MOUNTAIN CHAMBER SERIES. July-Aug. Recitals and chamber music.

Waltham: BRANDEIS UNIV. OF THE CREATIVE ARTS. June. Opera, concerts.

MICHIGAN

Ann Arbor: ANN ARBOR MAY FESTIVAL. May 1-4. 6 concerts. The Philadelphia Orchestra.

MINNESOTA

St. Paul: ST. PAUL POP CONCERTS. July-Aug.

MISSOURI

Kansas City: STARLIGHT THEATRE. Light opera. Swope Park Amphitheater.

St. Louis: ST. LOUIS MUNICIPAL OPERA. June-Sept. Grand and comic opera, musical comedy. Municipal Open Air Theatre, Forest Park.

NEW JERSEY

Millburn: NEW JERSEY SUMMER MUSIC FESTIVAL. June-July.

Ventnor: VENTNOR SUMMER MUSIC FESTIVAL. Aug. Recitals.

NEW MEXICO

Santa Fe: SANTA FE OPERA. June 25-Aug. 19. Concerts, opera. World premiere, Carlisle Floyd opera "Wuthering Heights."

NEW YORK

Buffalo: BUFFALO CIVIC ORCHESTRA. Open air concerts in city parks.

Chautauqua: MUSIC FESTIVAL. July 11-Aug. 18. Six operas.

Ellenville: EMPIRE STATE MUSIC FESTIVAL. July.

Katonah: JUNE FESTIVAL AT CARAMOOR. June 14-July 5. New York Pro Musica Antiqua; Joseph Eger; Marian Anderson; Maureen Forrester; Jan Peerce; Collegiate Chorale; others.

New York City: NAUMBURG SYMPHONY CONCERTS ON THE MALL. May-Sept. Central Park. STADIUM CONCERTS. June 23-Aug. 2. Lewisohn Stadium. Five concerts weekly. Stadium Concerts Symphony with guest conductors.

Southampton: SOUTHAMPTON MUSIC FESTIVAL. Aug. Opera, concerts, recitals.

Stony Brook, L. I.: STONY BROOK MUSIC FESTIVAL. July. Concerts.

Woodstock: WOODSTOCK FESTIVAL. July-Aug. Opera by Turnau Opera Players, concerts.

NORTH CAROLINA

Brevard: BREVARD MUSIC FESTIVAL. July-Aug.

OHIO

Berea: BEREA BACH FESTIVAL. May. Baldwin-Wallace Conservatory.

Cincinnati: CINCINNATI MAY FESTIVAL. Concerts. CINCINNATI SUMMER OPERA. June-July. Zoological Gardens Pavilion. Fausto Cleva, musical dir.; Robert L. Sidell, mng. dir.

Cleveland: CLEVELAND SUMMER POPS CONCERTS. July-Aug. Louis Lane, cond.

PENNSYLVANIA

Bethlehem: BETHLEHEM BACH FESTIVAL. May 9-11, 17, 18. Ifor Jones, dir. MORAVIAN MUSIC FESTIVAL. June. Concerts, recitals.

Philadelphia: ROBIN HOOD DELL CONCERTS. June-Aug. Fairmont Park. Robin Hood Dell Orch., guest conductors.

Tamiment: TAMIMENT CHAMBER MUSIC FESTIVAL. Chamber concerts.

RHODE ISLAND

Newport: NEWPORT MUSIC FESTIVAL. July-Aug. Concert, opera.

VERMONT

Bennington: CHAMBER MUSIC AND COMPOSERS CONFERENCE. Aug. Alan Carter, pres.

Burlington: GEORGE BISHOP LANE SUMMER SERIES. July 8-Aug. 16. U. of Vermont. Vocal, instrumental, dance concerts.

Marlboro: MARLBORO SCHOOL OF MUSIC. July 1-Aug. 25. Concerts, recitals on Sundays. Rudolf Serkin, artistic dir.

WEST VIRGINIA

Wheeling: OGLEBAY INSTITUTE. July-Aug. Summer concerts, opera.

WISCONSIN

Fish Creek: PENINSULA MUSIC FESTIVAL. Aug. 10-25. Orchestral concerts. Thor Johnson, cond.

Milwaukee: MUSIC UNDER THE STARS. July-Aug. Concerts. Emil Blatz Temple of Music.

ALASKA

Anchorage: ANCHORAGE MUSIC FESTIVAL. June 9-19. Chorus, symphony; Robert Shaw, cond.

CANADA

Montreal, P. Q.: MONTREAL FESTIVAL. Opera, concerts, theatre. Pierre Beique, mgr.

Stratford, Ont.: STRATFORD SHAKESPEAREAN FESTIVAL. July 30-Aug. 1. New York Pro Musica. Noah Greenberg, musical dir. THE MUSIC OF STRATFORD. July 22-Aug. 16. Concerts, folk music, jazz.

Vancouver, B. C.: VANCOUVER FIRST ANNUAL INTERNATIONAL FESTIVAL. July 19-Aug. 16. Orchestral concerts, recitals, opera, drama, jazz, dance, mime.

ABROAD

AUSTRIA

Bregenz: BREGENZ MUSIC FESTIVAL. July 12-Aug. 17. Light opera, ballet, concerts. World premiere, Reinhold Schneider's "Der Grosse Verzicht."

Graz: GRAZ SUMMER FESTIVAL. June 20-July 11.

Salzburg: SALZBURG FESTIVAL. July 26-Aug. 31. Herbert von Karajan, dir. Opera, 4 ballet perf., 9 orch. concerts, recitals, chamber music, sacred music. European premiere, Samuel Barber's "Vanessa."

Vienna: VIENNA INTERNATIONAL CHORUS FESTIVAL. May 30-June 20. World famous choral groups, including those from Iron Curtain countries. FIRST EUROPEAN CHOIR FESTIVAL. June 1-22. 130TH ANNIVERSARY OF DEATH OF FRANZ SCHUBERT. July 26-Aug. 31. FESTIVAL OF VIENNA. May 31-June 22. Concerts, opera, drama.

CZECHOSLOVAKIA

Prague: SPRING FESTIVAL. May 11-June 2. Features 8 Janacek operas.

DENMARK

Copenhagen: ROYAL DANISH BALLET and MUSIC FESTIVAL. May 17-31. Concerts, chamber music, opera, Copenhagen Boys' Choir, recitals, ballet, organ recitals. TIVOLI GARDENS. May 1-Sept. 14. Restaurants, amusements, concerts, pantomime, ballet.

Middelfort: CHAMBER MUSIC WEEKS. August. Hindsgavl Castle.

FRANCE

Aix-en-Provence: OPERA, CONCERTS. June-July. Andres Segovia, July 28.

Arles: MUSIC AND DANCE FESTIVAL.

Besançon: 11TH INTERNATIONAL MUSIC FESTIVAL. Sept. 4-14. Symphony concerts, chamber music, art exhibitions, international competition for young conductors.

Bordeaux: THE PHILADELPHIA ORCH. May 15-17. Opera, May 10-12. Ballet, May 13-15. Rubinstein, May 18. Francescatti, May 19.

Lyon: OPERA, CONCERTS. June-July. Munch and Paray conducting.

Menton: MUSIC FESTIVAL. Aug. 1-14. Chamber music concerts.

Nimes: FESTIVAL. July. Concert and dance performances, drama.

Strasbourg: 32ND WORLD MUSIC FESTIVAL. June 9-22. International Society of Contemporary Music. June 9-14. Concerts, recital, drama. Munch, June 13-14.

GERMANY

Augsburg: ITALIAN MUSIC FESTIVAL. Aug. 3-16. Verdi operas. MOZART SUMMER FESTIVAL. June 21-23. Chamber music.

Bayreuth: FRANCONIAN FESTIVAL WEEK. May 13-17. Concert, ballet, opera. WAGNER FESTIVAL. July 23-Aug. 25. Wagner operas.

Berlin: MOZART FESTIVAL. May 31-June 7. Symphony, chamber music, opera. 8TH INTERNATIONAL FESTIVAL. Sept. 21-Oct. 7. Opera, ballet, drama, concerts, art exhib.

Brunswick: FESTIVAL OF CONTEMPORARY CHAMBER MUSIC. Nov. 10-15.

Darmstadt: FESTIVAL OF CONTEMPORARY MUSIC. Sept. 9-12.

Donaueschingen: FESTIVAL OF CONTEMPORARY MUSIC. Oct. 18-19.

Duisburg: LOWER RHENISH MUSIC FESTIVAL. June 7-8. Symphony, chamber music, jazz.

Goettingen: HANDEL FESTIVAL. June 26-29. Oratorio, chamber, opera.

Hamburg: BRAHMS FESTIVAL WEEK. May 3-11. Symphony, chamber, choral works. Celebration of Brahms 125th birthday.

Hitzacker: SUMMER MUSIC FESTIVAL. July 26-Aug. 3. Concert, opera.

Kassel: MUSIC FESTIVAL. Oct. 3-6. Chamber, symphony, choral, sacred & secular, public singing & dancing.

Koblenz: OPERETTAS. July-Sept. Outdoors.

Konstanz: INTERNATIONAL MUSIC FESTIVAL. June 22-July 20. Symphony, chamber, sacred.

Munich: STRAUSS-MOZART-WAGNER FESTIVAL. Aug. 10-Sept. 9. Opera. The Bavarian State Opera and Orchestra.

Nuremberg: BURG SERENADES. May 24-Aug. 9. Symphony. INTERNATIONAL ORGAN WEEK. May 31-June 8.

Passau: EUROPEAN FESTIVAL. Aug. 2-17. Opera, ballet, chamber music, choral.

Schwetzingen: SCHWETZINGEN FESTIVAL. May 15-June 8. Opera, symphony, chamber music, drama, in Schwetzingen Castle.

Stuttgart: GERMAN BACH FESTIVAL. June 26-July 1. Bach and contemporary music.

Tübingen: TUBINGEN MUSIC FESTIVAL. May 8-18. Contemporray music.

Wiesbaden: INTERNATIONAL MAY FESTIVAL. May 15-June 8. Opera, ballet, concert, drama.

Wurzburg: MOZART FESTIVAL. June 5-17.

GREAT BRITAIN

Aldeburgh: MUSIC OF BENJAMIN BRITTEN. June 13-22.

Cheltenham: FESTIVAL OF BRITISH CONTEMPORARY MUSIC. July 7-18.

Edinburgh: 12TH ANNUAL EDINBURGH FESTIVAL. Aug. 24-Sept. 13. Six symphony orchestras, two opera companies. Menuhin, Arrau, Seefried.

Glyndebourne: OPERA FESTIVAL. May 27-July 31.

Haslemere: ANCIENT INSTRUMENTS. July 10-19.

Leeds: CENTENARY FESTIVAL. Oct. 11-18. Orchestral and choral concerts. Handel opera by the Covent Garden Company.

Wales: FESTIVAL OF WALES. May 3-Aug. LLANGALLEN EISTEDFODD. July 8-13.

GREECE

Athens: ATHENS FESTIVAL. Aug. 1-Sept. 15. Opera, concerts, drama in open air Athens Stadium.

ITALY

Florence: 21ST MAGGIO MUSICALE FIORENTINO. May 8-June 30. Opera, symphony, chamber music.

Perugia: UMBRIAN FESTIVAL OF SACRED MUSIC. Sept. 20-Oct. 5. Drama, concerts, 3 concerts of Bach Cantatas.

Spoleto: FESTIVAL OF TWO WORLDS. June 5-29. Premiere, Lee Hoiby's opera, "The Witch." Dance, drama, fine art. Directors: Menotti, Schippers, Butler, Quintero.

Venice: 21ST INTERNATIONAL MUSIC FESTIVAL. Sept. 11-28. Symphony, chamber music, opera, ballet.

Verona: OPERA PERFORMANCES at Verona Arena. July-Aug.

THE NETHERLANDS

Amsterdam: HOLLAND FESTIVAL. June 15-July 15. Opera, ballet, symphony, choral music, art exhibits.

The Hague: HOLLAND FESTIVAL, as above.

Haarlem: HOLLAND FESTIVAL, plus ORGAN IMPROVISATION CONTEST. July 7-11.

NORWAY

Bergen: INTERNATIONAL FESTIVAL OF MUSIC, DRAMA AND FOLKLORE. May 30-June 15. Philadelphia and Oslo Orchestras; Stern, Firkusny, Loevberg, guests.

POLAND

Warsaw: SECOND INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC. Sept. 27-Oct. 5. Leningrad Philharmonic, Hamburg Opera, Isaac Stern.

SPAIN

Granada: 7TH FESTIVAL OF MUSIC & DANCE. June 20-July 4. Symphony, recitals, opera, ballet, chamber music.

Santander: 7TH INTERNATIONAL FESTIVAL. July 25-Aug. 31. Symphony, choral works, ballet, drama, sacred music.

Seville: INTERNATIONAL FESTIVAL OF MUSIC & DANCE. Sept. 21-Oct. 7.

SWEDEN

Stockholm: 6TH STOCKHOLM FESTIVAL. June 1-14. Opera, concerts, drama. Swedish Royal Ballet.

SWITZERLAND

Basel: BARTOK FESTIVAL. May 18-June 3. Sponsored by the Society of Art and Music Events.

Braunwald: MUSIC FESTIVAL. July 13-23.

Engadine: CHAMBER & CHURCH MUSIC CONCERTS. July-Aug.

Engleberg: ENGLEBERG MUSIC FESTIVAL. July 15-Aug. 17.

Lucerne: INTERNATIONAL FESTIVAL OF MUSIC. Aug. 13-Sept. 10. Nine symphony concerts, choral concerts, chamber music, recitals, drama.

Montreux: INTERNATIONAL MUSIC FESTIVAL. Sept. 5-25.

Zermatt: SUMMER ACADEMY OF MUSIC. Aug. 21-Sept. 5. Public concerts. Casals, Szigetti, etc.

Zurich: ZURICH JUNE FESTIVAL. June-July. Concerts, opera, ballet, drama. Zurich Opera, London Festival Ballet.

YUGOSLAVIA

Dubrovnik: SUMMER FESTIVAL. July 1-Aug. 31. Opera, ballet, concert, folklore, drama, symphony, chamber music, recitals.

BRUSSELS WORLD FAIR

Following is the proposed schedule of musical events for the U. S. Auditorium Theatre at the Brussels World Fair:

BENNY GOODMAN & ORCHESTRA—May 25-30. YEHUDI MENUHIN Recital—June 1. "CAROUSEL" (New York City Center Light Opera Co.)—June 4-22. LEONTYNE PRICE Recital—June 9. GEORGE LONDON Recital—June 16. BLANCHE THEBOM Recital—June 23. "SUSANNAH" (New York City Center Opera Co.)—June 25-29. BYRON JANIS Recital—June 30. THE PHILADELPHIA ORCHESTRA, ISAAC STERN soloist—July 2, 3, 4. ROBERT McFERRIN Recital—July 7. M.I.T. CHORAL SOCIETY—July 11. ROSALYN TUREK Recital—July 14. JEROME ROBBINS BALLET—July 15-20. CONCORDIA SEMINARY CHORUS—July 22. JUILLIARD ORCHESTRA—July 23-27. YALE GLEE CLUB—July 24. CONCORDIA CHOIR—July 25. JAZZ STARS—July 28-Aug. 3. RALPH KIRKPATRICK Recital—Aug. 4. AMERICAN BALLET THEATRE—Aug. 5-10. LEON FLEISHER Recital—Aug. 11. WORLD PREMIERE OF GIAN-CARLO MENOTTI'S OPERA "MARIA GOLOVIN"—Aug. 20-31. NEW YORK WOODWIND QUARTET—Aug. 25. UNIVERSITY OF ILLINOIS MEN'S GLEE CLUB, SMITH COLLEGE CHOIR, KNOX COLLEGE CHOIR Joint Recital—Sept. 1. WILLIAM WARFIELD Recital—Sept. 1. ELEANOR STEBER Recital—Sept. 3. HARRY BELAFONTE—Sept. 5-7. JOHN BROWNING Recital—Sept. 8. NATIONAL SYMPHONY ORCHESTRA—Sept. 28-29. SYLVIA MARLOWE Recital—Sept. 29. BERL SENOFSKY Recital—Oct. 6. JUILLIARD STRING QUARTET—Oct. 13.

Other musical events of interest in auditoriums sponsored by other countries include:

DAVID OISTRAKH in Recital and with Orchestra. VIENNA PHILHARMONIC ORCHESTRA, Herbert von Karajan, cond. PARIS CONSERVATORY ORCHESTRA, Andre Cluytens, cond. BERLIN PHILHARMONIC ORCHESTRA, Herbert von Karajan, cond. LAUSANNE CHAMBER MUSIC ORCHESTRA, Victor Desarzens, cond. NATIONAL ORCHESTRAS OF BELGIUM, MADRID, BUDAPEST, WARSAW. VIENNA STATE OPERA (Schwarzkopf, Seefried, Kunz, Ludwig, Vinay, Madeira, Hotter, Dermota). PRAGUE OPERA. BOLSHOI THEATRE BALLET OF MOSCOW. MOISEYEV DANCE COMPANY. ROYAL BALLET (SADLER'S WELLS). NETHERLANDS BALLET. ROYAL SCOTS GUARDS. ISRAEL NATIONAL BALLET ("INBAL").

AN EDITORIAL

ON April 14 a young American pianist became the toast of Moscow and — that rarest of rarities — a musician who made front-page news in this country. The young American, of course, was 23-year-old Van Cliburn, and his dramatic break into world headlines was caused by his winning first prize in the Soviet Union's International Tchaikovsky Piano Competition.

Van Cliburn's triumph has been unique. Other (and musically more important) contests take place each year, both in this country and in Europe. The Tchaikovsky Competition was little publicized and little noted even by interested musicians. Then, overnight, it became a matter of world-wide interest—all because a slender young Texan beat the elite of Europe's younger artists on their own ground. The result for Van Cliburn has been, in his own words, "Wonderful . . . tremendous!" A gold medal, a $6500 prize, Russian offers for appearances and recordings have all been matched in this country by increased bookings of a kind that many an older, better established artist might covet: four performances as soloist with the New York Philharmonic; a performance of his Moscow prize-winning program in New York, Philadelphia, and Washington, with the Symphony of the Air. His fee, which has skyrocketed, has been eagerly accepted by music buyers throughout the country. And, last but not least, he has a scrapbook of press clippings that no amount of money could buy.

Van Cliburn's victory is a cheering one to U.S. musicians and music lovers. Beyond the fact that Cliburn has demonstrated irrefutably to the world that the U.S. does have a musical culture, he has proved also that music has a news value of its own comparable, under the right conditions, to the latest Washington scandal or film star fiasco.

But a sobering note in this American triumph in the cultural cold war has been sounded by the same Russians who so zealously cheered and applauded Van Cliburn. Soviet composer Dimitri Shostakovich has expressed what many of his countrymen feel: "Musical circles in the United States have a right to be proud of the bright success of their young countryman, especially since until now THE MUSICAL SUCCESSES OF THAT COUNTRY RESULTED NOT FROM EFFORTS OF AMERICANS BUT OF FAMOUS PERFORMERS OF EUROPEAN COUNTRIES. We are extremely happy that the outstanding young American artist earned his first wide and entirely deserved recognition among us here in Moscow." And Danton Walker in the New York *Daily News* reported: "Local musicians having a laugh over Russia's discovery of Cliburn . . . who never got a tumble in his homeland."

Is there justification for the Russians' "having a laugh" at our cultural expense? We must admit there is. The case of Van Cliburn, a young American who had to go abroad to be appreciated properly at home, is a constantly recurring one on the American cultural scene. Each musical season brings new and worth-while talent to the fore, and each musical season finds worthwhile talent disappearing down an American cultural drain. America can reward an Elvis Presley with hundreds of thousands of dollars a year but it has difficulty supporting a "serious" artist.

Obviously, it is time for Americans to take stock of their cultural condition, both as it affects their lives at home and as it distorts the picture we present to the world. What are our cultural and intellectual values? Has our school system, in the attempt to educate the masses, settled for mediocrity and cultural uniformity? When will our Federal Government realize the value of a culturally "mature" public? When will we have, as do most "progressive" countries, a ministry of culture? In simpler terms, when will we be able to destroy the notion held by too many foreigners that we are cultural barbarians?

Many of the above questions have no immediate answer. They are, however, questions that we should put forward again and again until answers are forthcoming. Only in this way can we begin to reassure our artists, both native and foreign born, that the U. S. is a country where culture and technology can be compatible and where an artist can maintain himself on a social and economic par with his talent and training.

In the meantime, let us give thanks to Van Cliburn and the people whose vision sent him to Moscow, and take comfort in the fact that the cold war between the U. S. and Russia was momentarily warmed by an artist—by an *American artist.*

Gid H. Waldorf

AWARDS

■ **Leonard Bernstein,** composer and conductor of the New York Philharmonic, has been the recipient of two awards this spring. He was awarded the honorary Doctor of Humane Letters degree by New York's Hebrew Union College-Jewish Institute of Religion. He also received an American Jewish Congress award for his contributions toward enhancement of the musical arts.

■ It has been announced that **Lincoln Kirstein,** general director of the New York City Ballet Company, will receive the 1958 Award for Distinguished Service to the Arts of the National Institute of Arts and Letters.

■ Conductor **Dimitri Mitropoulos** has received the National Music Council's citation given each year to a conductor of a major symphony orchestra for outstanding service to American music. In addition to the many works by American composers that Maestro Mitropoulos conducted in New York, he also conducted an entire program of contemporary American music at last season's Salzburg Festival. The presentation was made by Edwin Hughes, executive secretary of the Council.

■ Two music awards have been announced by Brandeis University's annual Creative Arts Program. **Roger Sessions,** noted composer and professor of music at Princeton University received the Creative Arts Award Medal, while **Andrew W. Imbrie,** California composer, received a $1500 grant-in-aid award.

■ **Ernst Toch,** winner of the Pulitzer Prize in Music for his Symphony No. 3, has been awarded the Grand Cross of the Order of Merit by the West German Federal Republic.

■ **Mrs. Efrem Zimbalist,** founder of the Curtis Institute of Music and active in various other musical and civic projects, is the 1958 winner of the Philadelphia Art Alliance's Medal of Achievement.

■ A Rome Prize Fellowship in music for 1958-59 has been awarded to **George B. Wilson, Jr.,** of Ann Arbor, Mich. Total value of the fellowship is approximately $3000.

■ **Elliot Borishansky** of Far Rockaway, N. Y., is the winner of the 13th annual George Gershwin Memorial Award ($1000) for the best orchestral composition by a young American composer. Mr. Borishansky is 28 years old.

■ The Composers Press, Inc., Brooklyn, N. Y., has announced five first prize winners of the 1957 Publication Award Contest. **Blythe Owen** of Roosevelt University, Chicago, Ill., won a first prize for her choral work "Hearken Unto Me." Miss Owen also recently received an award from the University of Maryland for a trio entitled "Awake, O Zion." Other Composers Press first

VAN CLIBURN, *first prize winner in the Soviet Union's International Tchaikovsky Piano Competition, receives congratulations of Premier Khrushchev and Russian admirers. Other American winners were David Pollack of Los Angeles, 8th place winner in the piano competition, and Joyce Flissler of New York City, a winner in the violin contest.*

prize winners are **Anna B. Pierson** (award in piano), Brooklyn, N. Y., **Wally Weigl** (award in song), New York, N. Y., **Noah Klauss** (award for a violin work), Harrisburg, Pa., and **John Mason** (for brass trio), Toledo, Ohio.

■ **J. Mark Quinn,** composition student at Chicago's De Paul University, is the announced winner of the $500 Ernest Ostwald Memorial Award. The American Bandmasters Association award was made at the recent Association convention in Urbana, Ill., Mar. 5-8.

■ **Nico Castel,** young Portuguese-born tenor, has won New York University's first "Joy in Singing" Award. He will make his recital debut at Town Hall on May 4.

■ **Zita Carno,** pianist, and **Reri Grist,** soprano, are winners of the twelfth annual "Y" Young Artist Contest. In addition to a prize of $100 they will be presented in a joint recital in New York's Kaufmann Concert Hall.

■ The Horn Club of Los Angeles has announced that **Verne Reynolds,** Bloomington, Ind., is winner of the competition's first prize (publication). Second prize ($100) goes to **Albert Ingalls,** Pasadena, Calif.

■ Radio Cincinnati, Inc., has announced eight winners chosen from 22 finalists in the American Opera Auditions competition. The competition took two years to complete and involved over 1000 singers. Artists chosen for the Italian debut were **Sara Rhodes Hageman,** Fort Worth, Tex., soprano; **Gene Boucher,** Jefferson City, Mo., bass-baritone; **Roald Reitan,** Tacoma, Wash., baritone; **Jeon Deis,** Dayton, Ohio, tenor; **Marjorie Smith,** New York, soprano; **Prudencija Bickus,** E. Chicago, Ill., soprano; **Rosalia Laurenti,** Jamaica, Long Island, N. Y., soprano; **Guy Gardner,** Houston, Tex., baritone.

■ **Julian Bautista,** Argentina, and **Cesar Guerra Peixe,** Brazil, have won the competitions sponsored by Ricordi Americana (Buenos Aires) and Ricordi Brasileira (Sao Paulo, Brazil). These contests sponsored in honor of the 150th anniversary of the founding of Casa Ricordi are in addition to the contest for a lyric opera sponsored by G. Ricordi & Co. of Milan, the results of which will be announced late in 1958.

■ First recipient of Mu Phi Epsilon scholarship award at the University of Illinois for the outstanding freshman woman majoring in music is **Suzanne Wilson,** formerly of Columbia, Mo.

■ **John Thurman,** 15-year-old cello student in Manhattan School of Music's Preparatory Department, has been awarded one of the ten scholarships given by the Government of Puerto Rico to enable talented young musicians to attend the Casals Festival in San Juan from April 22 to May 8.

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NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

"Samson et Dalila," Mar. 13, E—The clergy was out in full force for this musical version of an Old Testament Story, several gentlemen of the cloth reading the breviary or pocket testaments during interims. Saint-Saens and his librettist took few liberties with the account of the seduced warrior and the Philistine enchantress who has become a symbol of amorous betrayal. In the title roles were Mario Del Monaco, the Hebrew hero, and Rise Stevens, who has had this assignment since the most recent revival of the work. Del Monaco found the warm, soaring passages comfortable; he was able to convey despair and the gradual realization of the return of his fabulous strength to a greater degree than his infatuated submission to the sorceress. He sang fluently and with brilliant tone —very satisfying. Miss Stevens once again disclosed one of the most beautiful voices in texture on the Met roster. It is, to our mind, unfortunate that she has been schooled in excessive "chest" voice production, always extremely dangerous in the mezzo category and weakening to normal lower medium range. Nevertheless, after the "Spring Song," much of her singing was opulent in tone, she moved with a grace and style that brought joy to the beholder, and her sure feeling for stage was a great asset.

Martial Singher was a bouncy High Priest, energetic but not commanding. He sang with fine tone and, as always, splendid style and diction. Norman Scott was a bothersome Abimelech, beating time with his head in the most disconcerting fashion. Otherwise he was adequate. Giorgio Tozzi, the Old Hebrew, Robert Nagy, Gabor Carelli, and Osie Hawkins, as Philistines, completed the cast.

The sets, according to the program revised in 1953, lack the atmosphere and fail to depict the ancient Palestinian scenes as did those discarded several years back. The stage is crowded, the chorus and guards are moved aimlessly back and forth, for no reason except to "make action." Dalila's tent, once pitched among the rocks and palm trees of the desert, has turned into a pent-house terrace with a pseudo-Roman bench for the love couch. And in the final scene of the third act, the Priestess strolls about in a dinner gown (seems so), with a wine glass in hand—this in the inner sanctuary of the temple of terrible Dagon. The choreography of the Bacchanale offered a good deal of body twisting, acrobatics, arm tossing, and floor-rolling—a good workout of setting-up exercises. For us it failed to convey passionate abandon. The most telling scene was that of the Mill with the blinded Samson voicing his desolation. Usually *langsam*, it went all too rapidly.

If this had been a first viewing, perhaps we would have been more impressed. The opera has its lush moments, and we believe that a real pick-up in staging, some imagination, and, maybe, research on the period of the story would make the score rewarding. The best points of this showing were the soloists' delectable singing and the excellent blend of the choristers. Fausto Cleva conducted acceptably. M. C.

"Parsifal," Mar. 20, F—The Met's customary Easter performance of "Parsifal" was advanced two weeks this year. Ramon Vinay in the title role seemed to have recuperated from the indisposition that seriously hampered his performance in "Die Walküre" several weeks ago. He sang clearly, treated lyrical phrases tenderly, and did not hold back when the music and the dramatic situation called for vigor or passion. Martha Mödl in the vocally and histrionically difficult part of Kundry displayed fine vocalism and was impressive in her portrait of the wild messenger of the Grail and, later, as the repenting sinner. Jerome Hines as Gurnemanz dominated the stage and sang his music beautifully. Both Mack Harrell as Amfortas and Gerhard Pechner as Klingsor sang with distinction. New to this production were William Wilderman as Titurel and Robert Nagy as First Knight of the Grail.

Met conductors who lead the orchestra in Wagner's music dramas face heavy odds because of the weakness (in size) of the string section. The orchestra of the Bayreuth Festival Theatre with a seating capacity of 1800 includes 64 string players, whereas the Met with 3600 seating capacity employs only about 46 musicians in the string section. In these adverse circumstances, it is very difficult for the conductor to bring out the polyphonic texture with perfect tonal balances. Despite this handicap, Fritz Stiedry's interpretation was a distinguished one, and the overworked orchestra did its best to convey the majestic, dramatic and lyric elements of the score. The chorus, the Knights of the Grail, and the Flower Maidens deserve praise. Laurel Hurley, Rosalind Elias, Helen Vanni, Heidi Krall, Emilia Cundari, and Margaret Roggero sang beautifully in the garden scene. All in all, this was a dignified and moving presentation of Wagner's great work. J. B.

NEW YORK CITY CENTER

"The Ballad of Baby Doe," Apr. 3, E—This Douglas Moore-John LaTouche opera, based on a true story of the rise and fall of the Colorado silver-mining economy, is Americana at its best. Chosen as the opening feature of the New York City Opera's spring season of American opera, it proved a happy, tuneful, and absorbing choice. The opera's world premiere was given in Central City, Colo., in the summer of 1956. In the New York premiere were the original conductor Emerson Buckley, Martha Lipton (who created the role of Augusta, the first wife of Horace Tabor, the Silver King), and Walter Cassel, the originator of the Tabor role.

Beverly Sills made her appearance for the first time as the alluring Baby Doe, and the part might have been written especially for the soprano. She was beautifully graceful and coped admirably with the exacting tessitura and wide range of the fluent arias, singing with almost perfect enunciation and employing her individualistic vocal projection in high, floating, sustained phrasing. On other occasions we have not been entirely in accord with the shift of the Sills upper voice into what sounded like falsetto, but in this role the timbre was lovely and appropriate, and we applaud Miss Sills for a splendid characterization.

Tabor's glowing love for Baby, his dynamic impact, even in defeat and death, were projected with clarity in an exuberant characterization by Walter Cassell. Clear in diction and vocally resonant, the baritone kept the continuity of the libretto alive. His gay but hampered spirit in the first marriage, his idealistic dependence on his young love (30 years difference in age), his desperation and final despair formed the core of the story.

As Augusta, Tabor's wife of the lean, hard years, whose aspirations to "culture" caused an inevitable rift, Martha Lipton was a dominating personage. Hers were the dramatic moments, and the Metropolitan Opera mezzo (like Cassel, on lend-lease to the City Center) gave a stately, opulent-voiced reading of the role. Magnificently rigid, terrifying in her anger over the divorce, she pointed the climax and emphasized the "moral" of the story.

The supporting cast also won honors, both individually and in ensemble: Beatrice Krebs was outstanding in voice and action as Baby's red-wigged, appealingly ordinary Mama; Joshua Hecht sang William Jennings Bryan, sounding out the famous "Cross of Gold" oration with all the resources of a fine voice. A shock was the emergence of Chester A. Arthur, President of the United States, as a tenor (Jack DeLon), but perhaps he was.

The music of the opera began thinly, with some extended use of unison in instruments and chorus. But it soon developed into lustrous texture, agreeably contemporary but styled within the period of the opera. There were delectable waltz tunes, cheerful ensembles, several brilliant arias, poignant duets.

An atmospheric "high" of the production was the use of slides during intervals between action, showing pictures and engravings of streets and buildings in Leadville, Washington, D. C., and Denver, authentically of the era. The sets and costumes by Donald Oenslager brought the typically American "high society" romance nostalgically into focus. Stage director Vladimir Rosing employed his forces simply but strongly, and the chorus, trained by Gino Smart, was well handled and pleasingly vocal. A marvelous presentation by the New York City Opera Company! M. C.

"Tale for a Deaf Ear," and **"Trouble in Tahiti,"** Apr. 6, E—The common denominator of these one-act operas is the marital crisis that besets two couples living in suburbia. Marc Bucci, a pupil of Vittorio Giannini and recipient of two Guggenheim Fellowships, took the story from Elizabeth Enright's collection *The Moment Before the Rain*. The intriguing choice results in a libretto that is a curious mixture of very disparate elements. First we witness an ugly quarrel between a husband who is stricken by a heart attack when about to treat his wife with violence. She prays to God to give her the husband back. A chorus in the orchestra pit sings that love and prayer can bring men and animals back to life. This is shown in three particular instances. We hear an Italian 15th-century woman's prayer for the return of her child (in Italian), the prayer of a Scottish girl for a cow (in dialect), and finally the prayer of a German soldier who is mourning his brother (in German). The suburban lady's plea is granted, but the husband continues where he left off, drinking and name-calling. A second heart attack closes the unpleasant case for good.

This combination of a modern matrimonial conflict with the spiritual atmosphere of a miracle play was not crowned with success. Understanding the basic spiritual idea is made difficult by the use of three languages, with which the average listener is hardly familiar. Bucci is a skilled technician whose style might be compared with that of Respighi or Pizzetti. "Tale for a Deaf Ear" received a commendable presentation at the City Center. Patricia Neway and William Chapman handled their unrewarding parts with vocal competence and dramatic skill. The parts of the apparitions were sung by Bewerly Bower, Lee Venora, and Richard Cassily, who proved to be good vocalists. Lee Venora, in particular, demonstrated a fine sense for phrasing. Arnold Gamson conducted with energy, and Michael Pollock, as stage director, once more demonstrated his ability to achieve remarkable results with modest means.

"Trouble in Tahiti" also depicts the emotional problems with which a young suburban couple is confronted. But there is far less tension than in the Bucci tale, and Dinah and Sam carry on their conversation in a civilized manner. To these dramatis personae Bernstein added what he calls "a Greek chorus" that consists of one young lady and two young men. They furnish the prologue and epilogue and insert their satirical comments between scenes. However, they do not appear on the stage but intercede by means of an enormous television screen. This original device succeeded splendidly. Among the commendable features of Bernstein's score, the jazzy trio was effectively sung by Naomi Collier, William Metcalf, and Stanley Kolk. Beverly Wolff sang with sincere feeling. David Atkinson used his voice skillfully. The generally popular flavor of Bernstein's music found approval with the audience. Conducting his entertaining opus, Leonard Bernstein had a good time. So had the audience. Bernstein may be on the way to become the Offenbach of America. "Trouble in Tahiti" is an amusing musical comedy. *Vivant sequentes.* J. B.

"Lost in the Stars," Apr. 10, E—The choice of the Kurt Weill work for the strictly American season of opera at City Center was a strange one since the score is neither American in theme nor by a native American composer. Perhaps a better selection from the Weill repertory might have been "Street Scene," which is typical of the city and its dwellers in a tenement district. Another quibble is the undeniable fact that "Lost in the Stars" is hardly an opera; it is really a play with music, as much of the continuity is carried in spoken dialogue. (This is a bow to the purists!) The Broadway success of the opus was undoubtedly enhanced by the star cast, which included the great baritone Todd Duncan, an eminent singing artist, and Inez Matthews, whose voice and histrionic talent are superlative. However, the young singers of the New York City Opera coped valiantly with the poignant episodes of the score and communicated the Maxwell Anderson text and the songs adequately. It is in our opinion a dullish drama, musically unclimactic, only effective in its hopeless tragic impasse, in its unfamiliar locale and folk color, heightened by current interest in the complications inherent in the apartheid policy of South Africa. Heading the fine cast were Lawrence Winters as a distinctive Stephen Kumalo; Shirley Carter, the piteous Irina; Nicholas Joy, as John Irving; Christopher Snell, as James, Edward, and Arthur Jarvis. Julius Rudel gave an able reading of the contrasting facets of score; stage direction was handled by Jose Quintero (debut); sets and costumes were designed by Andreas Nomikos. M. C.

"Regina," Apr. 17, E—The Marc Blitzstein opera "Regina" returned to the City Center stage in a presentation that was nothing short of terrific. Based on Lillian Hellman's venomous, acrid, and powerful play "The Little Foxes," it employed text that borrowed little from the musical setting for impact. The central theme revealed dynamic contrast between the unscrupulous schemers who have bit and

Met stars, past and present, backstage after a recent performance of "Der Rosenkavalier": left to right, Alexander Kipnis, Otto Edelmann, Risë Stevens, Lotte Lehmann, Eleanor Steber.

clawed their way to financial superiority and the unfortunate, submerged gentlefolk who have been trampled into weakness by sheer brutality. Occasionally one glimpsed an unsuspected glint of steel in the (misnamed) "aristocrats." The oft-told tale relates a brief episode, with several flashbacks, of a promotional venture motivated by greed and developed by cruelty. Regina, the central figure, and her vulturous brothers, with a backdrop of turn-of-the-century glitter and gold, intrigue for partnership with a magnate from Chicago and, in the finagling, are not averse to overt theft and a pseudo-murder.

The Blitzstein music is splendidly etched to employ a spectrum of atmospheric moods, to invoke excitement and sheer, shrill drama. The composer, though diminishing the thrust of sound coordinated with action, has interwoven dulcet strains of tender appeal, emotionally effective, and rich in subtle blend. It is a marvellous score. But one still feels that the play would continue to win outstanding success sans music. While the tonal delineation does not impair vitality nor impede continuity, it does not appear to augment the powerful pulsing of the plot. In debut were Carol Brice as the dignified, sweet-voiced and typical Addie; Andrew Frierson, an amusing Cal, also with an excellent voice; Helen Strine, a pretty, malleable Zan; and George Irving, resonantly vocal and resourcefully sly, in the pivotal role of Benjamin Hubbard. Regina, sung and acted by Brenda Lewis, was magnificent. A viper, yes, but reptiles are frequently as gorgeous in pattern and pigment as they are poisonous. The role is a tremendous assignment and Miss Lewis coped valiantly and triumphantly.

Recalling the "Birdie" of previous performances (Broadway and other lyric versions), we must confess disappointment in the Birdie of Elisabeth Carron. She was misdirected into a continually cringing approach. The original Birdie had been beaten into submission, but she possessed the remnant of a sense of humor and a basic strength of character. Allegedly an alcoholic, she was never a bore. And although the piteous soliloquy as projected by Miss Carron brought a teary moment, it was too much, too long. Ernest McChesney was the William Marshall; Loren Driscoll gave a fine characterization of the exacting Leo part; Robert Ruddy had his brief moment as Manders; and Joshua Hecht sang the lead role of Horace Giddings sonorously but not quite as strongly as the potential indicated.

An important debut was that of conductor Samuel Krachmalnick, whose sure control, accurate direction, and distinctive reading of score merit the highest praise. Krachmalnick is an asset to the New York City Opera. The Aline Bernstein costumes of the 1900 period were alluring in style and hue; and Howard Bay's sets for the Alabama mansion depicted the stately, lavish grandeur of the locale and the epoch.

M. C.

"The Old Maid and the Thief" and **"The Medium,"** Apr. 20, E—What a pleasant and complimentary pairing! These two early Menotti operas show the composer at his imaginative best. There is no attempt here at profundity. Rather both operas are direct, sincere, and, we feel, to be preferred over some of the composer's later works.

The New York Opera Company's performances left little to be desired; both were triumphs. Conductor Evan Whallon, making his New York City Opera debut, welded stage action and the pit orchestra into an artistic whole. Bill Butler's staging was also highly commendable; H. A. Condell's scenery for "The Medium" was rich and mysterious, while Horace Armistead's scenery for "The Old Maid And The Thief" was both clever and imaginative.

The youthful but excellent cast that supplied first-rate singing and acting for "The Old Maid And The Thief" included Ruth Kobart as Miss Todd, John Reardon as Bob, Jacquelynne Moody as Laetitia, and Beverly Bower as Miss Pinkerton.

Even more impressive was the evening's performance of "The Medium." Claramae Turner has become one of our most exciting stage personalities. We have always admired her deep, resonant contralto voice. It has power and a rare, beautiful, dark color, but we were not prepared for her dramatic tour de force. In turn she was truly a medium, an old hag, a loving mother, and her magnificent voice penetrated throughout. Joan Carroll, making her

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debut as Monica, displayed a beautifully integrated and well controlled voice. Marc Scott was an excellent Toby; the supporting roles were creditably manned by Mary Lesawyer, Jean Sanders, and Arthur Newman.

Now that we approach the end of the current American opera season at the City Center, it occurs to us there can be no doubt as to the merit of many of our domestic operas. When the necessary finances are available and when there is sufficient time for rehearsals and an able, overall artistic direction, the operas of American composers can be highly successful. G. W.

NBC-TV

"Cosi Fan Tutte," Apr. 6, A—Has the NBC Opera Company been saving the best for last, or did the Muses have television in mind all along when they prodded Mozart into writing "Cosi Fan Tutte"? Some such argument could be reasonably put forth, for the work is tailor made for the medium, or so it seemed on this occasion.

The concept of opera *ex machina* is something that requires a whole new set of stage directing principles (as well, perhaps, as musical ones) and the problems can be very great indeed. With "Cosi," however, the major hurdles appear to have been taken care of in 1790 and today's participants left free to concentrate on refinements. The action is on a small scale, and so is the cast, numerically; the close-up is often what counts here, and the cameras are masters at catching detail. The marvels, for example, of the death-throes of Ferrando and Guglielmo following the "fatal" dose ("arsenic and henbane and strychnine all combined") would be missed beyond the $10 row in most opera houses, but every last delectable grimace is picked up by the camera's eye and ours. Such gimlet viewing calls for polished performances and a polished production, and on the whole the NBC singers and staff achieved just that.

Phyllis Curtin coped well with the role of Fiordiligi vocally; one or two off moments when the voice became hard and rather colorless were more than compensated for by her impressive delivery of the infamous "Come scoglio." From a dramatic aspect there is less to say, for Miss Curtin seemed rather wooden in the part. Frances Bible, vocally a very sound Dorabella, was more successful as a personality. But it was Helen George as Despina who stole the show, among the women, with a mile of guile and many an artful glance. As for the gentlemen, they were an unqualified success. James Pease as Don Alfonso was as engaging as ever a cynic could be; John Alexander as Ferrando and Mac Morgan as Guglielmo were hearty and full of vim. A devastating pair of Easterners they made, flamingly if baggily disguised.

These assets of personnel were enhanced by costumes, sets, and staging that were stylish to the last degree. The complementary colors of the ladies' dresses were just right, and the sets were spare and graceful, almost Japanese in spirit; credit is due Ed Wittstein for both. Every move before the cameras was executed with precision and ease, and some striking tableaux were presented to the viewer, perhaps a bit self-consciously artful, but what is "Cosi" if not an elegantly artful opera? The English translation by Ruth and Thomas Martin of da Ponte's sometimes untranslatable libretto was quite satisfactory. Peter Herman Adler conducted with a fine sense of style and kept the music moving apace. If the Muses did have anything to do with these proceedings, they couldn't have picked a better group.

S. F.

CARNEGIE HALL

New York Philharmonic, Dimitri Mitropoulos, conductor, **"Elektra,"** Mar. 7, E—Dimitri Mitropoulos' magnificent performance of Richard Strauss "Elektra" was unquestionably the most notable presentation of opera in concert form during 1957-58. In spite of the fact that "Elektra" can draw enthusiastic audiences, Agamemnon's daughter is treated as a stepchild by the Metropolitan Opera. For this reason we are grateful to the departing leader of the New York Philharmonic for giving us the opportunity of hearing the music.

Operatic concert performances are getting out of hand, inasmuch as the organizations responsible for these presentations sometimes do operas that are in the repertory of the lyric theatres of this city. On the other hand, there are many works that cannot hold the stage but which merit a hearing. Opera belongs to the theatre, and a concert presentation, no matter how good the cast, will always be a makeshift solution. This was obvious in the performance under review. The conductor inserted an intermission following the scene between Elektra and Klytemnestra, thus depriving the tragedy of its gradually growing tension and seriously weakening its impact.

The conductor had assembled a distinguished cast. Inge Borkh was a superb Elektra. She sang her music beautifully and never forced the tone. We imagine that she can achieve greater intensity when she portrays Elektra on the stage. Blanche Thebom gave a fine account of herself as Klytemnestra, and Frances Yeend's rich vocal means soared above the orchestra splendidly. The part of Orestes seemed not to fit Giorgio Tozzi's voice very well. The short part of Aegisthos was entrusted to David Lloyd. The ensemble of the handmaidens, Margery Mayer, Lizabeth Pritchett, Evelyn Sachs, June Kelly, and Marjorie McClung, was very good. Mr. Mitropoulos was in his element. The orchestra performed the difficult task with utmost care and devotion. Mr. Mitropoulos conducted not only by heart but also with heart. The intense dramatic power of the music took hold of the audience, which showed its enthusiasm by thunderous applause. It was an overwhelming triumph for the dramatic genius of Richard Strauss. J. B.

Principals in the NBC-TV color telecast of Mozart's "Cosi fan tutte": left to right, MAC MORGAN *(Guglielmo),* PHYLLIS CURTIN *(Fiordiligi),* JAMES PEASE *(Don Alfonso),* HELEN GEORGE *(Despina),* FRANCES BIBLE *(Dorabella), and* JOHN ALEXANDER *(Ferrando).*

The Philadelphia Orchestra, Fritz Reiner, conductor, Mar. 11, E—At this New York concert The Philadelphia Orchestra, with Fritz Reiner conducting, offered an attractive program consisting of Berlioz' Overture to "Béatrice et Bénédict," the Mozart Symphony No. 36 in C major ("Linz"), the "Rapsodie Espagnole" of Ravel and Prokofieff's Symphony No. 5 in B-flat major, Op. 100.

The playing of this fine orchestra was inspired by the magnetic, scholarly, and musically intuitive direction of Dr. Reiner. The opening Berlioz overture was projected in conservative and at times subtle fashion, well suited as an introduction to the works that were to follow. The Mozart Symphony No. 36 was performed by a reduced orchestra with a stylistic refinement that was at once structurally musical and delightfully human in its expressiveness. One of the highlights of the evening was the playing of the Ravel "Rapsodie Espagnole," in which the conductor drew from his players a wealth of orchestral color and expert delineations of strikingly contrasting moods. The brilliant climaxes and the fascinating and colorful phrases of the Prokofieff Symphony brought to a conclusion a program that gave rare pleasure to a highly appreciative and enthusiastic audience. L. C.

The National Orchestral Association, Leon Barzin, conductor; **Carroll Glenn,** violinist; **Eugene List,** pianist, Mar. 18, E—Three works of varying merit never before heard in New York highlighted this evening's program. Violinist Carroll Glenn and her husband, pianist Eugene List, joined forces with The National Orchestral Association to introduce a work of the late 18th century, the Viotti Double Concerto for Piano, Violin, and Orchestra. The concerto is a lively, charming work typical of its period but without the touch of Mozart's or Haydn's genius.

More interesting was the early Richard Strauss Concerto for Violin in D minor. This work shows the early Strauss drawing heavily on the concerto models of his time, leaning particularly on Liszt, but with the composer's own stamp. It is full of demands for the violinist, and Miss Glenn displayed her technical and artistic talents to the best advantage. Interestingly enough, the concerto was Strauss' only attempt in this medium.

For the third New York premiere, the team again joined with Mr. Barzin's orchestra to present Manuel Rosenthal's "Aesopi Convivium," Theme and Variations for Violin, Piano, and Orchestra. This is a colorful bit of fun that gave both artists opportunities to display their enormous technical proficiencies. The program concluded with a clean and often brilliant reading by Mr. List of the Schumann Concerto for Piano in A minor. The orchestral forces were obviously somewhat below professional calibre but they played with unusual and rewarding enthusiasm. Conductor Barzin has a way of drawing this response from his musicians. G. W.

CARROLL GLENN *and* EUGENE LIST *enjoy a rehearsal break with* MANUEL ROSENTHAL, *composer of "Aesopi Convivium," which they performed at their Carnegie Hall concert with the National Orchestral Association.*

Boston Symphony Orchestra, Charles Munch, conductor, Mar. 19, E—The farewell program of the Wednesday series included mostly works of our century, although a Suite for Orchestra from Handel's "Water Music," arranged by Sir Hamilton Harty, was the opening item.

The novelty of the evening was Walter Piston's recently completed Concerto for Viola and Orchestra, dedicated to Joseph de Pasquale. The literature for viola is small and violists undoubtedly will welcome any notable addition. In a little article "Viola and Orchestra" Mr. Piston explains the composition of this concerto. He approached his task by setting forth a series of instrumental combinations such as viola above oboe, viola above flute or between oboe and horns, viola low, under high flute and harp or an octave above English horn, and so forth. Although Mr. Piston rejected the virtuoso principle categorically, he provided Mr. de Pasquale with good opportunities to display his technical proficiency. The concerto is in three movements and its center of gravity lies in the lyrical Adagio con fantasia. The outer movements are shorter, since the composer refrained from extensive manipulation of the stated musical ideas. The future will tell whether violists are willing to sustain Mr. Piston's interesting contribution to the literature. Joseph de Pasquale believes in the artistic values of the new concerto. He played it with conviction, refined artistry, and warm tone.

The climax of the concert was a superb rendition of Béla Bartók's Music for Strings, Percussion, and Celesta. Studded with technical and rhythmic difficulties, it presents a formidable challenge to conductor and players. They met the challenge admirably. The technical accuracy of the strings and the rhythmic precision of the percussion instrumentalists were breathtaking. The impact of both music and performance held the audience spellbound. No wonder Roussel's Suite in F major, Op. 33, the concluding number, although brilliantly played failed to achieve a similar effect. J. B.

N. Y. Philharmonic, Ernest Ansermet, conductor; **Myra Hess,** pianist, Mar. 20, E—Ernest Ansermet's long-awaited debut with the Philharmonic (he has been heard here previously with the Philadelphia Orchestra) was a revelation of what New Yorkers have been missing in the way of elegant, superbly controlled conducting. Record audiences have not heard the full range of the Swiss conductor's talents by any means. His so-called "specialties," French and Russian music of the past eighty years, are but a part of a much greater whole, as emphasized by his performance, with Myra Hess as soloist, of the Beethoven Third Piano Concerto; this was a reading of flowing grace and perfection of phrasing on the part of both pianist and leader that is unequalled among the many readings of it I have heard in concert and on records. There were no great storms here, but rather a drama stated in the most subtle terms possible. The tempi were slow, but never plodding. Dame Myra's playing of the end of the first movement, the cadenza and the succeeding re-emergence into concertante, was amazingly beautiful, without any obvious pyrotechnics. Ansermet produced a hushed aura of mystery about the piece that made it a breathtaking experience.

Ansermet, like Bruno Walter, showed the orchestra at the peak of its ensemble playing throughout the program. In colorful readings of Mendelssohn's "Fingal's Cave" and Debussy's "La Mer," the sea was virtually brought into Carnegie Hall. There were no

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tricky effects, either in the music or in the conductor's physical motions. Nothing but control and mastery were presented.

A U. S. premiere, J. J. Castro's "Corales Criollos," brought a measure of boredom to the concert. The composer, better known as Argentina's leading conductor, has fashioned some nondescript tunes into a moderately well-orchestrated suite, the chief virtues of which are Castro's avoidance of primitivish Villa-Lobos effects. What saved this premiere from being entirely abortive was Ansermet's conducting and the luscious orchestral sound that resulted. I hope that the distinguished visitor from Switzerland will return to this city frequently and soon. H. G.

Rachmaninoff Anniversary Program, Benno Moiseiwitsch, pianist, **Symphony of the Air, Leon Barzin,** conductor, Mar. 23, E—Commemorating the 15th Anniversary of the death of Serge Rachmaninoff, Benno Moiseiwitsch and the Symphony of the Air presented a nostalgic program of the composer's Concerto No. 1, Rhapsodie on a Theme of Paganini and the perennial Concerto No. 2.

There is probably no pianist better suited to presenting such a program, for the close friendship of Moiseiwitsch and Rachmaninoff over a quarter of a century undoubtedly developed within the artist an insight into the composer's needs and perhaps the greatest authority in the presentation of his works. So it appeared throughout the program. Here was Rachmaninoff, romantic but never sentimental. Works that have been seemingly overexposed in the bright light of popularity, with performances at any value level, suddenly regained their freshness and their validity. Moiseiwitsch is a great master. This was apparent in the grandeur of every line, the liquid evenness of each run, and the tenderness with which he spins a song. Most remarkable was the stamina of the aging artist, who played each of the physically and emotionally exhausting works with equal brilliance and spontaneity. Unfortunately the Symphony of the Air did not do justice to the eminent soloist in their ragged accompaniment, and yet the evening was a revelation. From the pianist's point of view it seemed that this must be Rachmaninoff as he would want to be heard. D. A.

The Little Orchestra Society, "Macbeth," Mar. 26, E—One has learned to anticipate unusual, well-cast, and well-rounded productions from Thomas Scherman and the Little Orchestra. The thriving series of opera concerts has had the SRO audiences standing, and cheering, in the aisles and has necessitated a move from Town Hall to the more expensive Carnegie.

"Macbeth" is early Verdi (premiered at the Teatro della Pergola, Florence, March 1847). The grim Shakespearean tragedy breathes a realistic spell through the Verdian atmosphere strong music that mounts to thrilling climactic peaks unimpeded by the frequent (and typical) um-pah-pah accompaniment for solo airs. Verdi's inspirational flame burns with a different but equally unique and warming glow in this work as in his resplendent "Aida" and that "major music miracle," the "Falstaff" of the composer's eightieth year of unflagging vigor.

Especial excitement was evoked by the engagement of Leonie Rysanek, celebrated dramatic soprano of the Vienna State Opera. The word for Mme. Rysanek is, in our opinion, *superlative!* She disclosed a soaring voice of lovely timbre, sure, wide ranged, and entirely brilliant and flexible. It will probably be a long time before another diva will match the dramatic impact, the beauty of phrasing, and the superb shading that Rysanek achieved in the Lady Macbeth role. Sans costume, sets, or other accessories of the stage, she communicated a tense and mounting but pleasurable horror that made "grues" play along the spine of the fascinated listener.

Due to the indisposition of Martial Singher, American baritone William Chapman had an opportunity to repeat his success in the title role, which he so ably made his own in the City Center performance last Fall. The baritone continues to gain in vocal color, voice size, and poise and was effective in conveying the fatal decisions of the desperate king.

Two splendid young American artists scored in their assignments: bass-baritone Donald Gramm, singing the Banquo aria, "Come dal ciel precipita" with finely resonant tone and his customary accuracy, and John McCollum, the protagonist MacDuff, "laying on" with striking vocal timbre and emotional impact in the "Ah la perterna mano," which almost stopped the show! Madelyn Vose, Albert Lyons, and the two, eerie-voiced boy sopranos Alex Demas and William Meyhoefer rounded out the expert cast.

Vocal ensembles were fluently sung by the Choral Art Society group, admirably trained by William Jonson. Thomas Scherman had one of his best evenings, his control, the orchestral response, and the overall enthusiasm attained a lofty, sustained standard. M. C.

New York Philharmonic, Ernest Ansermet, conductor; **Nathan Milstein,** violinist, Mar. 27, E—This evening's concert was characterized by music of dubious merit. The one exception was Tchaikovsky's Violin Concerto, which was given an excellent performance by Mr. Milstein. We had a feeling, however, that Mr. Milstein preferred a more brisk tempo than that chosen at times by Conductor Ansermet.

The Borodin Symphony No. 3 in A minor (Unfinished) is pleasant music of little consequence. Its two movements, left in an unfinished state by Borodin, were scored later by Glazounov. Dukas' "La Peri" is also music of little consequence. The one contemporary representation was the "Petite Symphonie Concertante" by Frank

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Martin. In the matter of orchestral timbres this is an interesting work with solo harp, piano, and harpsichord parts (the latter performed by Sylvia Marlowe). Although the music is in no way profound, the interesting colors from this unique combination made for enjoyable listening.

This reviewer obviously has reservations about Mr. Ansermet's programming but none whatever regarding the performances. Mr. Ansermet is a superb conductor who pays close attention to minute details and overall effect at the same time. His tempi are generally on the slow side but the excellence of performance cannot be questioned. G. W.

"St. Matthew Pasison," Mar. 28, E—In presenting Bach's tremendous "music-drama" St. Matthew Passion, so many problems face the conductor that one must usually be content with performances that are little more than adequate, allowing the music itself to mitigate one's more severe critical judgment. This time, most of the usual apologies do not have to be made. Erich Leinsdorf's control over the three-hundred-odd performers, soloists, Rutgers University Choir, and the Symphony of the Air, was so firm that the music was presented in the full, if abbreviated, glory of its inspiration. The *usual* cuts were made; there are no degrees of quality in this work, therefore any cut is an omission of major music. But at least what was heard served the music very well.

The Rutgers Choir sang with power and beauty, complemented most effectively by the Columbus Boychoir. The vocal soloists were virtuosi rather than "church-singers," but they sang completely without operatic mannerisms: Nicolai Gedda (a brilliant Evangelist), soprano Maria Stader, mezzo Blanche Thebom, and bass Kenneth Smith performed superbly. Norman Farrow, in a lesser assignment, was adequate.

Leinsdorf's handling of an orchestra that seldom has the same personnel for two consecutive performances had sledge-hammer force in the dramatic choruses, controlled passion in the reflective sections, and the most complete authority. In trying to avoid an overripe 19th-century approach, Leinsdorf robbed two sections of their impact; the cataclysmic chorus "Have lightnings and thunder" was *too* clean and understated, as was the orchestral accompaniment to the Evaneglist's description of the earthquake, in which drama must be preeminent. These are small flaws in an otherwise moving and highly accomplished performance. H. G.

Mantovani and his New Music, Mar. 30, E—It is easy to enjoy Mantovani and his music. Mantovani himself is gracious, relaxed, and pleasantly self-effacing. The same is true of his music—arrangements of standard favorites from the semi-classical and "pops" library, heavily stringed, polished to a sheen, but acknowledging always that melody is the thing. In the curious atmosphere of "mood" music, Mantovani avoids as much as possible the saccharine, the arty, and the elaborate, keeping generally within bounds of good taste. The Local 802's under Mantovani work manfully and even enthusiastically as they tick off music by Cole Porter, Jerome Kern, Debussy, Smetana, Strauss, and Tchaikovsky (to name a few) in a pleasant program the sole purpose of which is to soothe the savage breast. It does. C. N.

"The Creation," Apr. 3, E—Under the direction of Robert Shaw, the N. Y. Philharmonic and the Robert Shaw Chorale with soloists Adele Addison, Louise Natale, John McCollum, Mack Harrell, and Paul Ukena presented a complete performance of Haydn's oratorio "The Creation," written towards the end of his active years to a text based in part on Milton. The work is a striking testimony to the undiminished powers of the elderly composer. It is divided into three large parts, of which the first two deal with the first six "days," the emergence of earth, time, cosmos, and life, culminating in Man; the third part is a celebration by Adam and Eve of the beauty and blessedness of Eden, a paean to its maker.

Haydn's indebtedness to both Handel and Mozart is apparent in a number of instances. The blithe and ingenuous melodies of the solo trios recall similar spots in "The Magic Flute"; the stately rhetoric of the recitatives and the resplendent polyphony of the choruses also bear the stamp of the Baroque giant. The imprint of Handel, however, is most evident in passages such as the one in which Raphael sings of the parade of created fauna, the lion, the stag, the worm, while the orchestra roars, bounds, and creeps in so graphic a fashion that the text seems almost superfluous, especially since these musical "pictures" are heard *before* the words they illustrate. The entire work is suffused with an animated yet gentle joyousness, filled with delighted wonder at the abundance and variegation of God's works. Perhaps the most inspired and affecting portion, as well as the most original, is the beginning of the third part, with the fluid interchange among the two soloists (Adam and Eve) and the chorus.

Mr. Shaw, nearly bursting with vibrant energy, held in check, however, led an effective, integrated performance. As one might expect, the Chorale was stunning in its precision and unanimity of response; the sound was warmer and more relaxed than at some previous hearings. Among the soloists, John McCollum, as Uriel, was particularly outstanding. A. M. K.

Ray Lev, pianist, Apr. 9, E—Ray Lev has given many New York recitals, and the strengths and weaknesses of her playing are well known. This occasion confirmed past impressions.

Her two opening numbers (a chaconne from a Bach violin suite transcribed by Busoni and a Mozart sonata) suffered from a few blurred passages and from tempi that were often on the fast side. In Franck's Prelude, Aria, and Finale, however, she gained in accuracy and clarity, and the last half (Schubert's Impromptu, Op. 142, No. 1, Trois Ecossaises, Op. 72, No. 3 by Chopin, a group of contemporaries, and Liszt's "Mephisto-Wälzer") was on a high level, both technically and musically.

On first hearing, Wallingford Riegger's "Toccata on Fourths and Fifths" seemed much the best of the new works. It is highly pianistic, and its very brief span does not outrun the interest of the musical idea. Anna Ringler's "Pentatonic Perpetual" might well have fallen into this class had it been shorter. As it was, the "perpetual" became a bit too insistent. It was difficult to say for certain whether Miriam's Gideon's "Six Cuckoos in Quest of a Composer" was, as the title would suggest, a musical joke or a serious exercise in the projection of musical styles from the Renaissance to the present. It was skillfully done but rather tame in effect. Radu Paladi's "Cantec de Leagan" was pleasantly melodious. Miss Lev performs a valuable service in playing so much contemporary music on her programs. C. E. R.

N. Y. Philharmonic, Leonard Bernstein, conductor, Apr. 10, E—Leonard Bernstein conducted an all-Russian program that offered works by Prokofieff, Markevitch, and Tchaikovsky. The performance of Prokofieff's "Classical" Symphony displayed brilliancy and virtuosity, and velocity in the finale. Igor Markevitch has a fine reputation as conductor. We welcomed the opportunity to become acquainted with Markevitch the composer, whom Koussevitzky championed. Bernstein programmed "Icare," originally written as a ballet in collaboration with Serge Lifar and first heard as a concert piece in Paris in 1933. After that performance Markevitch received a few lines from Bela Bartok, who declared: "You are the most striking personality in contemporary music, and I rejoice in profiting by your influence. . . ." It is easy to understand why after hearing "Icare" he felt a certain affinity to Markevitch. The work is divided into seven sections, played without interruption. Naturally the character of the music was defined by the events that took place on the stage. Despite the descriptive titles this reviewer had a hard time following "Icare." Bartok himself admitted that it required some time for him to study and understand all the beauty of the score. Markevitch knows the power and the potentialities of the modern orchestra. The effects he draws from the percussion section would have amazed if not frightened Hector Berlioz. These are some "suggestions" from Stravinsky. Taken as a whole the work, which takes 25 minutes to play, compels the interest of the listener through the power of the orchestral language

and the remarkable instrumental combinations. Leonard Bernstein, who is evidently a strong believer in the creative capacities of his colleague, led an impressive performance in which the drummers earned well-deserved laurels. The concert closed with Tchaikovsky's F minor Symphony. It is Bernstein's domain. He led it with his usual dramatic flair. He and his men made the most of it, and the audience acknowledged their efforts enthusiastically. J. B.

Helvetia Maennerchor, Apr. 11, E—Celebrating its centennial year, this stalwart group of forthright vocalists was heard in a program of choral numbers led by Paul Isler. Proceeds of the concert went to the Swiss Benevolent Society of New York. Highlights of the evening were the participation of Esther La Berge, gifted mezzo-soprano, who offered delectable songs, and the triple role played by Rudolph Ganz. The eminent conductor accompanied the soloist, conducted one portion of the ensemble, and offered selections of four-hand piano music with his son Felix as co-artist. Mr. Ganz, who came especially from his Chicago commitments to contribute his manifold artistry to the altruistic, charitable cause, was greeted with profound and continued applause at each appearance on stage. M. C.

Violin, Viola, Violoncello Teachers Guild Concert, Apr. 13, E—Five youthful organizations exhibited their talents before a virtually full house. Outstanding among the five were the University of Texas Viola Ensemble, Albert Gillis, conductor, and the Central Kentucky Youth Symphony Orchestra, Marvin Rabin, conductor. Other organizations appearing were the New Jersey Symphony Junior Orchestra, Jennings Butterfield, conductor; the Milwaukee Silver String Club, Patricia Wojcik, conductor; and the Jacksonville, Florida Youth Orchestra, Josef P. Oszusik, conductor.

The University of Texas Viola Ensemble is congratulated by Dr. Paul Pisk of the University of Texas music faculty after their Carnegie Hall debut. Left to right, LOUIS GUERRERO, JAMES PESCOR, LEE KULL, DIRECTOR ALBERT GILLIS, WILLIAM WILSON, EZEKIAL CASTRO, DR. PISK, FRANK MUSIK, KARRELL JOHNSON.

With the exception of the University of Texas Viola Ensemble, all groups were of high school age. The University of Texas viola octet is unique in that it is the only concertizing viola ensemble. Because there is little or no literature for this medium Mr. Gillis has interested excellent composers in writing for the group and has himself made a number of worth-while transcriptions. The ensemble first played a transcription of Hindemith's short choral piece "The Swan." The pièce de résistance was Paul Pisk's "Ballade for an Ensemble of Violas," a highly romantic and extremely effective exploration of the potentials of the medium. The exciting piece received a scintillating performance.

Of the various youth orchestras that appeared, the Kentucky Youth Symphony shows the greatest degree of development. They played musically interesting works with surprising precision. Both the Kroeger Chorale and Kenneth Wright's "Danse Mosaic" were commissioned by this ensemble. Other works included a movement from the Schubert Symphony No. 7 and one from the Giannini Symphony No. 2.

The other ensembles played with youthful vigor, and at times the musical effect was worth-while. Our one criticism would be that the materials chosen for performance were by and large second-rate music or poor transcriptions. There is a wealth of excellent music available for an amateur orchestra. Conductors of such groups would do well to explore the repertoire.

In 1958, when we so often hear the legitimate criticism that American youth has little or no interest in string instruments, it is encouraging to find that a dedicated few are doing excellent work. The Guild and its president, Blanche Schwarz Levy, are to be commended for their tireless efforts to develop American string talent. G. W.

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Aristo Artists, Mar. 2, A—This year, the twelfth of an annual series, Aristo Artists presented four singers in a well devised, joint recital: Janice Seward, soprano; Jane Craner, contralto; Paul Huddleston, tenor; and Rhys Ritter, bass-baritone.

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The varied program consisted of solos, duos, and a concluding quartet. Miss Craner and Mr. Huddleston were heard in the opening duet from Bach's Magnificat. Miss Seward, an attractive lyric soprano with coloratura tendencies, followed with a group of songs by Purcell, Wolf, Delibes, Bachelet, and Offenbach. Her artistic and appealing projective style was commendable. Mr. Ritter's bass-baritone was heard to advantage in an interesting group of compositions by Verdi, Brahms, Duke, and Bridge. He is a serious young artist with an even tonal scale of pleasant quality, which sometimes lacked warmth and resilience.

Miss Seward and Mr. Ritter joined in a capably sung duet from Donizetti's "Don Pasquale," which was followed by a group of sacred and secular songs by Honegger, Schubert, Cui, and Tchaikovsky sung by Miss Craner. Her moderately-sized contralto voice was appealing in sympathetic and artistic interpretations. Mr. Huddleston, a full-voiced tenor with dramatic proclivities, was heard to advantage in arias and songs by Le Clair, Berlioz, Scott, Perenot, and Meyerbeer. A first performance of the quartet "Behold how good and pleasant," written especially for the Aristo Artists by Thelma Matesky, concluded the program. Alice Wightman at the piano provided admirable supporting and skillful accompaniments for the four singers. L. C.

Marco Sorisio, tenor, assisted by **Roberto Sorisio,** bass-baritone, Mar. 6, A—This recital, officially designated as the "fourth annual concert," had the air of a family affair. The audience was enthusiastic, and almost everybody seemed to know the singing brothers, who in turn enjoyed sharing their artistic talents with their friends in the auditorium. Marco Sorisio first offered three arias by Domenico Freschi (1640-1690), a forgotten composer who was in the Venetian limelight when Albinoni and Vivaldi were still in their early teens. Credit for the resurrection must be given to John Edmunds, who realized and published these appealing arias among others in a collection entitled "The Venetians." Sorisio sang with style and sincere feeling. He insisted on sharing the applause with John Edmunds and added another Freschi aria as an encore. In four songs by Robert Schumann, Marco Sorisio proved a sensitive and understanding interpreter of German lieder. Fritz Kramer at the piano was not only a flexible accompanist but gave a good account of himself with the delicate handling of Schumann's piano setting.

Roberto Sorisio joined his younger brother in the duet "Crucifix" by the once-famous baritone Jean Baptiste Faure (1830-1914). It is a piece saturated with sweetness and golden opportunities for bel canto singing, and the Sorisios made the most of it. Roberto's voice is strong, although somewhat inflexible, but he mastered his part with ease and rhythmic firmness. Although not a professional singer he sang excerpts from "Meffistofele" and Verdi's "Macbeth" well and delivered Falstaff's "Quand' ero paggio . . . " with gusto. His recital of three songs by Hugo Wolf was less successful due to language difficulties. Marco Sorisio once more demonstrated his appealingly lyrical voice in two Ukrainian songs by Georgij Mayboroda and Mykola Formenko, which he sang in Ukrainian. The pleasant recital closed with the duet from "The Pearl Fishers." J. B.

James Wolfe, pianist, Mar. 12, E—Since his debut at Town Hall five years ago, James Wolfe has been touring throughout the world. This experience undoubtedly accounts for his assured presence on stage. Despite a tendency to rush, which was particularly noticeable in the opening Bach Italian Concerto, Mr. Wolfe was in masterly control of his fingers. He has a good sense of style differences and the dynamic subtleties involved, and his playing was pristine clear. But what one missed was a really meaty interpretation. In the Chopin group there were moments of passion, but they dissolved before reaching their peaks. The Hindemith Third Sonata was the most satisfying performance, appropriately percussive and clearly conceived. We hope that with such first-rate equipment Mr. Wolfe will learn to let go a little more in his playing. D. A.

Ohio State University Symphonic Choir and Dance Group, Louis Diercks, director, Mar. 21, E—Braving wind, snow, and rain storms that ravaged the nation, the Ohio State University Symphonic Choir and Dance Group motored their way to Town Hall, arrived in the nick of time with all of their enthusiasm in tact, if they did misplace their string ensemble on the way. Last minute rearrangements in the program were made due to this bit of show biz tragedy, but it did not seem to faze the performers in the least. Louis Diercks, the musical director, is to be highly congratulated. He has developed his chorus into one of the country's finest college vocal groups. The sound it achieves is consistently even textured and secure. This is no mean task when one considers that the fate of groups of this sort is entirely dependent upon chance —which tenor happens to be graduating, or which soprano has time in her schedule for the activity. The program of choral and dance selections was completely ingratiating. Consisting almost entirely of contemporary works, it featured such composers as Schuman, Wells, Ives, Britten, Dello Joio, and Toch. The Mendelssohn G minor Piano Concerto was played with the chorus singing the orchestral accompaniment to fill in the time originally allotted to the string ensemble. The atmosphere in Town Hall was relaxed and pungent with reminiscence, and one would guess that the audience could have served as a formidable Ohio State Alumni reunion. D. A.

Armando Ghitalla, trumpet soloist, Mar. 23, A—A recital as brilliant as it was unique brought cheers of approval from the audience during Mr. Ghitalla's entire program. This, we note, was a comprehensive program beginning with the first American performance of Handel's Trumpet Suite, and closing with another "first," the Concerto for Trumpet by Johann N. Hummel.

Paul Ulanowsky at the piano, Louis Speyer playing the English horn part in Copland's "Quiet City," and an instrumental ensemble drawn from Boston Symphony Orchestra members, conducted by Arthur Fiedler, supplied a firm, rich background for the soloist. During the concert the resonant, golden-toned solo trumpet disclosed new hues of translucent color, an amazing clarity of dynamics, luminous, sparkling, and tender. Ghitalla showed his facility in technical projection; nothing seemed difficult or unsure in clean attack or soaring phrase line. In addition there was an expressive ability completely thrilling. The soloist used three different trumpets in the several compositions. For the Handel Suite Ghitalla played the D trumpet; in the Hindemith Sonate, the B-flat trumpet, the lowest pitched with a mellow, big tone; for four other works he chose the C trumpet. Incidentally the Hummel Concerto was written for the keyed trumpet. But Ghitalla preferred a more satisfying *regular* instrument, in this case the C.

The potentials of the solo trumpet and the encouraging performance of new compositions for it made the altogether shining recital memorable. M. C.

Virginia Babikian, soprano, and **Oscar Ravina,** violinist, Mar. 28, E—These two attractive young artists were presented as the recipients of the Annual Town Hall Debut Award given by the New York Madrigal Society, founded by Marguerite Potter. In Bach airs, a group of Brahms lieder and the "Three Mystical Songs" of Alec Rowley, Miss Babikian made a promising impression. The "L'Enfant Prodigue" aria of Debussy taxed her vocal resources; in the simpler yet more demanding matters of style and phrasing she showed excellent taste and a pretty voice that has potentials of further development. Mr. Ravinia played his contrasting numbers, which ranged from a Tartini-Corti transcription to the Beethoven Sonata No. 7 for violin, with exemplary technical ability. Tonal nuances were finely delineated and, during the greater part of the program, intonation and attack were accurate and pleasant in timbre. Lowell Farr was the accompanist for the soprano, Lucille Burnham for the in-

strumentalist. It was a rewarding afternoon hour. M. C.

Miriam Burton, soprano, Mar. 30, A—Miss Burton's recital program, made possible through an award sponsored by "An Hour of Music, Inc.," included an aria from Handel's "Radamisto," Vivaldi's motteto "O Qui Coeli Terraeque," the Debussy cycle "Ariettes Oubliées," lieder by Schoeck and Strauss, Rainier's "Three Greek Epigrams," and numbers by Granados Turina, Roland Hayes, and Hall Johnson. Carroll Hollister, at the piano, provided artistic and sympathetic accompaniments of a high order.

Miss Burton revealed a voice of ample proportions and adequate range, warm and colorful, particularly through the middle register and with brilliant and at times free ringing tones at the top. This singer is blessed not only with a superior sense of musicianship, but also with an effective musical imagination, apparent at all times.

The Vivaldi motetto was sung with the required brilliance and delightful, contrasting mood phrases, while the singer gave to the more intimate Debussy cycle a vocal warmth and interpretive sensitivity, especially in the "Il pleure dans mon Coeur" and the "L'Ombre des Arbres." The German group brought into gracious prominence two seldom heard Othmar Schoeck lieder, "Auf ein Kind" and "Rastlose Liebe." The Strauss lieder proved that her vocal equipment was equal to the demanding climaxes of the "Befreit." The Spanish and Greek songs and the spirituals also were sung with tonal adequacy, interpretive keenness, and dictional clarity. L. C.

Sandra Rosi, soprano, Mar. 31, E—Miss Rosi is a striking singer, with a voice of excellent fundamental quality, dramatic in projection. Perhaps a more acute evaluation of her talent could be obtained from a full-scale operatic role in a larger hall. She showed that she had been well schooled in interpretive understanding and, at times, was able to use her long-ranged voice in subtle phrasing. There was a good deal of stiffness in the airs demanding florid agility and also some inaccuracy in the classic group. All of this may have been due to nerves, as for most of the concert, particularly in the songs with sustained legato, Miss Rosi sang delightfully, with due regard for style and text. Her Handel, Brahms, and American song groups were outstanding. Franz Mittler was the accompanist. M. C.

Ede Zathureczky and Bela Boszormenyi-Nagy, violin and piano duo, Apr. 8, E—The sonata recital presented by this Hungarian duo bore the stamp of two strong musical personalities. Mr. Zathureczky, however, I found often out of gear with his colleague. Both musicians have behind them distinguished European careers: Mr. Zathureczky was the partner of Bartok and Dohnanyi in sonata recitals, and succeeded the latter as director of the Academy of Music in Budapest. Mr. Nagy, a pupil of Dohnanyi in piano and Kodaly in composition, ascended to the post of professor of piano at the Budapest Academy at 25 and has appeared in solo recitals and with a number of orchestras in this country and abroad. What these gentlemen have to say musically, then, has the weight of experience and thought behind it.

This weight was brought to bear on Mozart's Sonata in G major, K. 301, Brahms' Sonata in G major, Op. 78, and Bartok's First Rhapsody; after intermission the New York premiere of Sandor Varess' Second Sonata was followed by Beethoven's Sonata in C minor, Op. 30, No. 2. And an unsettling experience much of it was. For Mr. Zathureczky is obviously a violinist who can do just about anything he chooses with his instrument. One can only assume, therefore, that he intended to toss out the Mozart in an off-the-cuff manner. In a curious way it was not an unmusical performance, for individual phrases were shaped with a strong, if not always dependable, hand. But the total reading seemed erratic and inappropriate.

Both the Brahms and the Beethoven were steadier and more contained, and during the Brahms, in particular, Mr. Nagy revealed an impressive breadth of tone and phrasing. It was he who provided the center of gravity that held Mr. Zathureczky on course, and the dependable foundation of the piano's solid tone served as under-pinning for the violin's abundance of nervous energy.

The middle portion of the program offered the most appropriate outlet for Mr. Zathureczky's interpretive gusto. In the Bartok Rhapsody he realized the percussive scoring for the violin with ease and decisiveness, and opposed those passages effectively to the more lyric moments in the work. The Varess Sonata has much to be said for it in instrumental terms: the first movement is built on a wonderfully sweeping modal line, which allows the violin to "let go" and sing; at the same time the piano shares in the musical proceedings on an equal footing and even takes over during a majestic choral period in the opening movement. The second (and final) movement, "All'Ungherese," provides for some stylish violinistic display and is continually engaging in its dance rhythms. The players saw eye to eye on the presentation of the work and achieved a vigorous and communicative performance. As for the concert as a whole, whatever the elements with which one felt bound to disagree, the evening was not dull or unprovocative. S. F.

Mac Morgan, baritone, Apr. 13, A—The young American baritone Mac Morgan, in his New York debut recital, presented a well-arranged, interesting program of works by Beethoven, Hugo Wolf, Richard Strauss, Duparc, Fiona McCleary, four old American songs arranged by Aaron Copland, and a Mozart aria "Rivolgete a lui lo sguardo." The able accompanist was Paul Ulanowsky. The audience was enthusiastic, and rightfully so.

Mr. Morgan possesses a voice of adequate proportions and range, with an especially warm, beautiful quality

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throughout the middle register. His admirable command of mezza voce was evidenced throughout the program, although occasionally the termination of a pianissimo phrase was allowed to die too rapidly. He combined a positive vocal technique with an artistry of interpretation not frequently heard in our contemporary concert halls.

Too much cannot be said of Mr. Morgan's performance of the Wolf group of three songs; his vocal and interpretive treatments of "Herr, was trägt der Boden hier" and of the "Schlafendes Jesuskind" were highly impressive. The four Duparc songs, notably the "Phidylé," proved excellent material for the baritone's subtle expressiveness, and he was equally at home in the humorous, florid lines of the Mozart aria.

Mr. Morgan not only gave pleasure in his singing, but with it the assurance that one is listening to a well-poised artist of refinement and sensitivity who has advanced far in his art. L. C.

GRACE RAINEY ROGERS AUDITORIUM

David Bean, pianist, Mar. 14, E—The Young Artists Series, which the program notes tell us is financed through a special grant by Mrs. John D. Rockefeller, Jr., presents these artists in their only New York solo recitals of the season. Tonight's pianist, David Bean, who has had the benefit of a Town Hall debut, is not altogether unfamiliar to New York audiences. His rather weighty program consisted of the Fifteen Variations and Fugue, Op. 35, of Beethoven, Three Piano Pieces, Op. 11, of Schoenberg, Bach's Toccata in F-sharp minor, the Sonata (1952) of Ginastera, and the F minor Ballade by Chopin.

That David Bean has a natural feeling and talent for the piano is unmistakable, but like most other young people, he is in need of time and experience. His playing, which has insecurities and misreadings, often is cold and brittle. The Chopin had life and a good basic conception, as did the Ginastera work, but the Beethoven was sloppy and not at all moving. The hardness of Mr. Bean's playing added greatly to the Schoenberg score, however, and he surely has a flair for this kind of music. To our ears, the best played and best interpreted all evening was the Bach, which had warmth and beauty coupled with fine taste. R. H.

Lois Marshall, soprano, Mar. 30, E—Miss Marshall presented a very interesting but taxing program with serious undertones. She began with "The Queen's Epicedium" by Henry Purcell, a deeply felt elegy on the death of Queen Mary written only a few months before the composer's death (1695). Miss Marshall conveyed the grief of this impressive manifestation of Purcell's genius with moving expression. Then she turned to five songs by Schubert that, beautifully rendered, formed an interlude between Purcell's elegy and Beethoven's "Ah! perfido." Rarely sung nowadays, this long piece spiced with technical difficulties demands the vocal resources of a truly dramatic soprano. Miss Marshall met these requirements and was rewarded with thunderous applause from the enthusiastic audience. This reviewer was grateful for the rare opportunity of hearing, though only with piano accompaniment, this beautiful work in which the 25-year-old Beethoven depicts the feelings of a girl who has been deserted by her lover.

This was followed by Schumann's "Frauenliebe und Leben," in which the soprano again disclosed her eminent interpretative talents, her intelligent understanding of the songs, her ability to capture the mood of the compositions. Weldon Kilburn, her flexible accompanist, sometimes played a bit percussively. The last group of the program comprised the "Four Holy Sonnets" (John Donne) by Benjamin Britten. Stormy and for the greater part gloomy, these songs seem to meet Miss Marshall's predilection for serious subjects. It was, therefore, not surprising, that one of the encores was Manon's lament "Sono perduta abbandonata." Miss Marshall is an opera singer by nature. The top notes in piano sometimes sound a little insecure, but she is none the less a fine technician and first-rate musician devoted to her art with integrity and fervor. The impact of her recital was strong. J. B.

CARNEGIE RECITAL HALL

Netherlands String Quartet, Feb. 9, E—A magnificently planned and beautifully executed program of chamber music constituted the New York debut of the Netherlands String Quartet. Not very often do we hear musicians from the Netherlands, but inevitably they play with meticulous care and innate musical feeling. Each of the four gentlemen in this particular ensemble (Nap De Klijn, 1st violin; Jaap Schroder, 2nd violin; Paul Godwin, viola; and Carel Boomkamp, cello) is a soloist and gifted chamber player, and their high caliber of performance is rarely matched by foreign or American groups. The focus on precision was phenomenal, and yet the music had grace, charm, and spontaneity. Each phrase was treated with breadth as though being sung, and their marvelous cohesion brought each composition to sparkling life. The Mozart Quartet in C major, K. 465 ("The Dissonant"), was a gem of musical blending and shading. With clear devotion to a fellow Dutch musician, the Quartet then offered two movements of the unfinished String Quartet No. 5 by Willem Pijper, who died in 1947. As fitting climax to this evening of inspired music-making, Franck's Quartet in D major was played with a richness of tone and a true understanding of the score. The concert was presented, incidentally, by the Netherland-America Foundation of New York and the Committee for Netherland Music. R. H.

Wilder Luke Burnap, baritone, Mar. 11, E—The first part of Mr. Burnap's program was a veritable anthology of courtly Elizabethan poetic fancies and philosophies of love, from the whimsical cynicism of Sir John Suckling to the dreamy, pastoral romanticism of Robert Herrick. The danger inherent in stylistic similarity and repetition of one poetic theme was obviated by Mr. Burnap's many subtle distinctions of mood and spirit. Tremulously intimidated in the first part of his program, Mr. Burnap abruptly became assured, and his voice grew pleasant in quality. We should like to hear him make more use of his pleasing higher tones, for some of the songs would sound better in a higher key.

Six songs by Henry Lawes were for this reviewer the high point of the program. The depth, power, and beauty of "Like to the Damask Rose" was gripping and unforgettable.

Ned Rorem's "Cycle of Five Songs to Poems of Walt Whitman," premiered this evening, were written for Mr. Burnap and dedicated to him. They seemed to be tidbits of slim musical interest.

Mr. Burnap accompanied his entire recital on a small Dolmetch virginal (it sounded, appropriately, like a lute), and he plays so well that we wished he might have presented a few instrumental works by way of variety. His presentation of six Purcell songs, however, seemed to lack the penetration and appeal of the rest of the program, perhaps because of the greater complexity of the keyboard part. Mr. Burnap's voice has a rough quality under certain circumstances, as well as an occasionally unhappy tremlant; but his essential musicality and sensitivity triumphed everywhere. The pleasure of encountering such originality, graciousness, and musicianship in a debut recital makes us look forward to hearing this young man again. J. L. B.

Koeckert Quartet, Mar. 16, A—For the occasion of its U.S. debut, the Koeckert Quartet of Munich presented a program that included Dittersdorf's Quartet in E-flat, Beethoven's Op. 18 No. 6, and Brahms' Quintet in F minor, with Artur Balsam at the piano.

The group's ensemble sound is a model of balance. Technically, there was not a slip from the beginning of the program to its conclusion. The charming and offbeat Dittersdorf piece was played accurately and with considerable humor, but the larger works by Beethoven and Brahms suffered from an "excess of purity." There is no drama whatever in the Koeckert's readings. The chief aim seems to be a clear presentation of the music, exposing its construction with the utmost simplicity and precision. The word vibrato would make any of the group

shudder. Their tones are stringent to the point of being bothersome, typical of much central European string playing.

The Brahms Quintet was aided by the presence of pianist Balsam, but here too, a bit of schmaltz would have helped immeasurably. Scholarship is admirable, but not necessarily enjoyable to the listener. H. G.

Louise Parker, contralto, Mar. 20, E—This stately young singer disclosed a glowing personality when she first walked on stage. With an evident gift for intelligent communication she combined a voice of true contralto timbre, lustrous, darkly sonorous (minus any tinge of the lugubrious), and flexible, through most of a long range. Early in the program, the actual weight of the voice caused some slight overstress in the sustained phrases of the upper medium, but all was well-schooled and controlled with admirable understanding of style and text.

With George Trovillo at the piano, Miss Parker offered a classic group of Marcello and Handel airs plus the Orfeo aria from "Orfeo e Euridice" by Gluck. Delectably sung Schubert lieder and Brahms' "Zwei Gesänge," with violist Walter Trampler assisting, were magnificent. Three Sibelius songs and a group of spirituals completed the list. There was nothing earthshaking in program but all was exceedingly pleasant to hear, auguring a first-rank position for Miss Parker in the recital field. M. C.

The Contemporary Chamber Ensemble, Mar. 21, E—Five contrasting works made up the debut program of the Contemporary Chamber Ensemble, which consists of a string quintet, a woodwind quintet, a quartet of singers, and a pianist, who combine their abilities in many different groupings.

The concert began with "Mein Herz ist bereit," a Buxtehude solo cantata that makes stringent demands on the bass singer, both in range and in technique (it is full of florid melismas and difficult turns and trills). Richard Frisch, who was later to perform much better, neither reached the lowest notes nor sang the fast ones with anything approaching clarity. But what a lovely voice he has!—resonant and most pleasing in quality. Later he performed "A Set of Ironies for Voice and Piano" by Stanley Walden (who plays clarinet in the ensemble) and put every detail across effectively. Cynicism dripped and splashed into Walden's music from the texts of e. e. cummings, Wallace Stevens, and William Jay Smith.

Completely different from these two very different pieces were two representatives of the late classic era. In Beethoven's Trio for Clarinet, Violoncello, and Piano, Op. 11, pianist Gilbert Kalish was entirely justified in his technical confidence, but he rather overpowered his more discreet colleagues, Stanley Walden (clarinet) and Bruce Rogers (violoncello). He and Lawrence Smith played three Schubert marches for piano, four hands, the first of which, Op. 40, No. 2, was so fine that the others were rather anticlimactic.

Ben Weber's Concertino, Op. 45, for strings and woodwinds, closed the concert. It is colorful, masterful chamber music, and the respectful spirit of the performance (it seemed like the only *real* chamber music of the evening) made it a satisfying close to an auspicious debut. J. L. B.

Lise Schneider, pianist, Mar. 25, E—The New York recital debut of 21-year-old pianist Lise Schneider was one of the pleasantest surprises of the season. One had expected a certain show of talent from an artist who began her studies at the age of five with Vengerova and continued under the tutelage of Goldsand, but for such fireworks one was not prepared.

There is a swan-like grace in Miss Schneider's bearing, her stage presence completely assured. She was at all times the poised master of her keyboard. As a result of her fine training she has developed a superb and secure technique. It is no longer necessary for her to dwell on the externals of music-making. She is in a position to concentrate her efforts on delving freely into the inner makeup of each score. Thus warmth and authority are the hallmarks of her playing. Bach's

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Partita No. 4, Schumann's "Kreisleriana," Ravel's Sonatine, and Prokofieff's Sonata No. 4 displayed her nigh perfect sense of style differences. Here is an artist with something definite to say to her audience, something that is well worth the hearing. D. A.

Martha Pollak, pianist, Mar. 30, E—Martha Pollak's latest New York recital program included quite a bit of music that is not too often heard, together with some more frequently performed items. She played Beethoven's Phantasie, Op. 77; the Schubert Impromptus Op. 90, No. 3, and Op. 142, No. 4; La Danse de Puck and Poissons d'Or by Debussy; Ginastera's Danzas Argentinas; Mozart's 9 Variationen über ein Menuett von Duport (K. 573); Chopin's Polonaise - Fantasie, Op. 61; and Dvorak's Rhapsodie, Op. 45, No. 1.

Miss Pollak is a very musical, imaginative, and sincere performer. She can command a big, rich tone when needed, although her range of color is somewhat limited, a shortcoming particularly noticeable in the Debussy. Her technique seemed to be adequate for the music performed, in spite of rather more "neighbor notes" than one would have liked. Interpretively she seemed happiest in the romantic works. Chopin and Dvorak fared particularly well, although she did what was possibly her best playing in the Ginastera.

All in all it was a rewarding evening. It is nice to hear some of the less often performed works of the piano literature. C. E. R.

KAUFMANN AUDITORIUM

"The Turn of the Screw," Mar. 19, E—In covering contemporary operas this season this reviewer has had considerable experience with the supernatural—a dragon that eats princesses, a Hindu goddess who replaces the severed heads of suicides on the wrong bodies, and now, in Benjamin Britten's latest work, presented by the New York College of Music, the ghosts of two departed servants who strive to capture the souls of two small children. Not even so skillful and experienced a composer as Mr. Britten has been able to cover up the flaws of the libretto Myfanwy Piper drew from the Henry James novel.

Mr. Britten's music is expertly written. Some of the ensembles are quite acid, due not only to the harmonic texture but also to the fact that most of them are written for soprano voices only. The opera suffers to some extent from this predominance of high treble voices, and what relief there is from this tone color is provided by a tenor voice.

The production by the opera department of the New York College of Music (it is the U. S. premiere) was first rate, even by professional standards. There were perhaps a few too many hooty, wooden top tones, but aside from this the singing was usually good and sometimes impressive. The musical preparation of this difficult score was very fine indeed. The cast included Donato Bracco, Carolyn Chrisman, Roxanne Brandt, Helen Waller, Irene Sherrock, John King, and in the role of the young boy Douglas Ahlstedt of the Columbus Boys Choir. In the second performance Ann Amenta, Dorothy Bergquist, and Lisa Clarksen were scheduled for three of the roles. Both orchestra and singers were expertly coordinated by Siegfried Landau, who obviously was very much at home with this music. Richard Mason's sets were striking and practicable, and the stage direction of Albert Felmar was most effective. The New York College of Music renders a real service in presenting an important contemporary work with such care. C. E. R.

Cast members rehearse for the American premiere of Britten's "Turn of the Screw." Left to right: (front) SHIRLEY THOMPSON, ROXANNE BRANDT, DOUGLAS AHLSTEDT, *musical director* SIEGFRIED LANDAU *at the piano; (back)* JOHN KING, HELEN WALLER, DONATO BRACCO, CAROLYN CHRISMAN, *stage director* ALBERT FELMAR.

New York Pro Musica Antiqua, Mar. 22, E—The English Renaissance was recalled at this evening's concert of powerful ensemble chapel music and lighter examples of court music.

The program opened with two less-than-perfect performances of joyful works by William Byrd to English texts. They flanked, however, his solemn "Ave verum corpus," which was so musically rich and so impeccably performed that it atoned for its companions (the worst of the Pro Musica's performances are still splendid).

The next ensemble choral work was the slow and meditative Benedictus from John Taverner's "Missa Gloria." The little portative organ provided solidity in the bass part, and recorders bolstered the upper parts. Some of the most pleasing singing of the evening was done by sopranos Betty Wilson and Jean Hakes, whose voices sounded precisely like boys'. Such straightforward, simple sounds contrast strongly with the usual Pro Musica quality, which is radiant, rich, and shimmering, which characterized the other large choral work, a complete mass by Thomas Tallis for four male voices, each (in this performance) with a companion viol. Other works in the first part were Blitheman's keyboard variations on "Gloria tibi Trinitas" and a Bull "In Nomine" in five parts for instruments.

The assigning of solos to various members gave us an opportunity to become acquainted with the special capacities of certain instruments and enlivened some of the music. Paul Maynard, who had been heard in a Blitheman work, in the second part skillfully performed a Pavane & Gailliard by William Byrd. Tenor Charles Bressler sang a Dowland song, Jean Hakes one by Jones. Betty Wilson another by Dowland, and countertenor Russell Oberlin one by Thomas Morley. All were most enjoyable. Bernard Krainis' playing of a soprano recorder in the Ricercar "Bonny Sweet Robin" was excellent. He also played Dowland's "Sir Henry Umpton's Funerall." Especially interesting pieces, unfortunately not well played by Martha Blackman, were for bass viol alone, "Woodycock" and "Touch me Lightly." The program closed with three madrigals by Thomas Vautor, Thomas Weelkes, and Thomas Morley, rousingly performed. J. L. B.

MANNES COLLEGE OF MUSIC

William Primrose and **Paul Doktor,** violists, Mar. 25, E—A viola recital is far from a commonplace occurrence, a recital of viola duets an absolute rarity. Before this concert, I was unaware of the fact that any literature for the instrument in pairs existed, aside from the Bach Sixth Brandenburg Concerto. It seemed to me that a novelty concert was going to be presented, but no two performers could be better qualified to give the viola its deserved dignity than Messrs. Primrose and Doktor. Technically and musically, both are masters, although their styles differ greatly. Primrose's sharp, straight lines of sound were balanced by Doktor's plushy, round tones.

The program opened with three moving Fantasias by the sixteenth-century composer Orlandus Lassus. With the soloists' superb delineation of the pieces, it immediately became evident that this was to be an evening of considerably more than simple novelty. Karl Stamitz' Duet No. 3, a pleasant piece, was played with wit and polish. The twentieth century was represented by Alexander Wunderer's Duet in G major and Lionel Tertis' Passacaglia on a theme by Handel, both in their U.S. premieres. Wunderer, a noted Viennese pedagogue who died in 1956, has written a piece that utilizes the sounds of the two violas to great effect, without being music of great stature. The work is strongly derivative of Richard Strauss. Like Wunderer, Tertis, the twentieth century's grand champion of the viola, has produced a work specifically de-

signed to get maximum tonal results from the instruments, although his opus is in a more severe vein. There is no startling inventiveness displayed, but rather a craftsmanship that is the result of prying into every sonic corner of the viola's potentialities. The performances could not have been more accomplished.

The highlight of this concert was the presentation of Bach's Sixth Brandenburg Concerto, in which the violists were joined by harpsichordist Eugenia Earle and cellist Erwin Klinkon. It seems idle speculation to wonder whether Bach "intended" this work to be performed by such a small ensemble; musicology aside, the presentation sounded so eminently "right" that the generally heard version with a body of violas and cellos supporting the soloists, seemed overblown. Unfortunately, it would be hard to duplicate this event with any but the two violists heard on this occasion. The playing was beautiful; the instrumental tones were thick and smooth, the technique flawless and the intonation perfect. What made the performance truly a landmark in my experience with Bach performances was the sense of natural locomotion that pervaded the music. The work was all of a piece, with no loose rhythmic ends or imbalance of tone. Its effect on the large audience was little less than overwhelming.

I sincerely hope that this is not the last to be heard of viola duets, as the results can be, and most assuredly were with Messrs. Primrose and Doktor, immeasurably gratifying. H. G.

MANHATTAN SCHOOL

The Manhattan Orchestra and Chorus, March 5, E—The enterprising Manhattan School of Music is noted for presenting unusual programs. This concert added to the reputation for musical excellence. Chorus and soloists of the school, accompanied by the school orchestra, conducted by Hugh Ross, were heard in Mozart's Mass in C minor, a Stabat Mater by Szymanowski, and Vaughan Williams' Fantasia on the Old 104th psalm tune, featuring ensemble with solo pianist. The Mozart Mass, which out-carols the most florid of the Rossini and like scores, was sung with clarity and admirable style, the vocal work being uniformly fine. The solo quartet had sopranos Gloria Ciricillo, effective in the lovely Laudamus Te; Judith Ingram, who scored with beautiful long phrases and accurate fioritura in the extremely exacting, great aria Et incarnatus est; tenor Anthony Safina, and Alan Olsen, baritone. The vocal ensemble was particularly good in the double choruses of the Qui tollis and Sanctus.

The Szymanowski work was an exciting, dramatic score, depicting with masses of thudding sound, heavily rhythmic progressions, and harmonization absolute in mood evocation, the sombre tragedy of the crucifixion for the waiting group and the heart-torn mother. Norma Marder, a soprano with a well-focused, carrying voice, had the major assignment in this cantata. Her clear, incisive tone and accuracy were of marked value in the production of the work. Baritone Alan Olsen showed a resonant, warm quality, which was pleasingly descriptive of his text but was frequently submerged under the fortes of chorus and especially of orchestra. The continued sound was gorgeous but the soloist was often inaudible—through no fault of his own. Phyllis Werlein, mezzo-soprano, joined Miss Marder in admirable singing of the soli set with a capella choir.

For our taste, Vaughn Williams' Fantasia was not quite up to the standard set by the first portion of the program, though it was a composition of involved and tricky choral writing. We felt that Zita Carno, the brilliant pianist, overplayed. But this may have been due to the placing of chorus and orchestra, with the singers seated and the orchestra probably dominating the ears of the soloist. Hugh Ross conducted with his customary distinguished skill; the entire concert, with particular applause for the orchestra, received an audience ovation. M. C.

NEW SCHOOL

A Concert of Contemporary Chamber and Choral Music, Mar. 9, E—Four atonal works of undeniable significance made up "A Concert of Contemporary Chamber and Choral Music" sponsored by the Fromm Music Foundation and the New School. Each deserves more than cursory attention.

Violinist Alexander Schneider and pianist Mieczyslaw Horszoroski sympathetically performed Ben Weber's Sonata da Camera, Op. 30, a short and comprehensible work. The first movement was expressive and appealing, the second tight and lucid, the third whimsical and showy. The whole was dominated by extreme lyricism, although passages utilizing all sorts of virtuoso devices were interspersed.

The Galimir Quartet (Felix Galimir and Sonya Monosoff, violins; Renee Hurtig, viola; and Seymour Barab, cello; assisted by David Walker, bass) next played Weber's Serenade for Strings, Op. 46, which had not been heard here. A work of greater depth than the Sonata, it demonstrated that Weber's style produces absolutely any kind of controlled consonance and dissonance. The Lento, ma non tanto seemed to this reviewer the strongest movement in the work; the development of its sinuous ideas led to fascinating counterpoint and rich sonorous sounds. The clean-cut playing and impeccable ensemble of the players brought out both the unifying strictness of the rhythmic framework and the freedom that was possible within it. Mr. Weber was present to acknowledge the enthusiastic applause.

The imitative beginning of Ernst Krenek's "Lamentatio Jeremiae Prophetae," Op. 93, for a capella chorus, set the tone of the whole work. Finely-shaped counterpoint that culminated in passages of great bulk formed the substance of the music (it was performed only in part), and the rondo-like return of the cry "Jerusalem, Jerusalem, convertere ad Dominum tuum," grew more and more intense each time, dwelling upon the words and upon the terrifying power of the music. The incipit music (letters of the alphabet are sung here, just as they are in the Gregorian setting and in Couperin's) was impersonal and served the purpose of musical relaxation after the extreme pleading and commanding of the "Jerusalem." Krenek knows how to write for voices and utilizes all their possibilities with extreme economy. The text—it would have helped to have a copy—was understandable and nicely underscored. Hugh Ross and his Schola Cantorum did a magnificent job, taking in their stride everything from hocket to fugue, from unisono to what sounded like eight parts. It was really splendid!

The closing Sestina for voice and instrumental ensemble (piano, trumpet, flute, clarinet, violin, guitar, vibraphone, marimba, glockenspiel, cymbals, snare drum, bass drum, and gong) uses a complex poem in sestina form by Mr. Krenek, six stanzas of blank verse that contain much carefully organized incremental repetition and a closing tornada. The exceedingly abstract, patterned music moves without break from beginning to end. It was fortunate that Mr. Krenek himself was able to guide his difficult work; it was also fortunate that soprano Bethany Beardslee seemed able to cope with every incredible difficulty the music posed. All these works are soon to be recorded by Epic; there is nothing this reviewer more eagerly anticipates. Evenings like this are rare and unforgettable. J. L. B.

OTHER CONCERTS

Shoshana Damari, Yemenite song stylist, Town Hall, Mar. 15, E; **Matthew Kennedy,** pianist, Carnegie Recital Hall, Mar. 16, A; **The Chamber Music Circle Concert,** Carnegie Recital Hall, Mar. 23, A; **Zenija Barzkalns,** soprano, Carl Fischer Concert Hall, Mar. 29, E; **Beaux Arts String Quartet,** Carnegie Recital Hall, Mar. 29, E; **Musica Viva,** Monteverde's **"Orfeo," James Bolle,** director, Kaufmann Concert Hall, Mar. 26, E; **Rena Murtagh,** soprano, Carnegie Recital Hall, A; Music of **Arthur Berger** and **Ralph Shapey,** Nonagon, Apr. 6, E; **John Donaldson,** tenor, **Carlene Price,** soprano, Carnegie Recital Hall, Apr. 6, A; **Benjamin Oren,** pianist, Carnegie Recital Hall, Apr. 7, E; **Musica Viva,** Kaufmann Concert Hall, Apr. 9, E; **Fred Sahlman,** pianist, Carl Fischer Concert Hall, Apr. 11, A; **Columbia University Orchestra, Emerson Buckley,** conductor, McMillan Academic Theater, Apr. 12, E; **The Renaissance Chorus of New York, Harold Brown,** conductor, Kaufmann Concert Hall, Apr. 12, E; **The Schola Cantorum of Hobart and William Smith Colleges,** Town Hall, Apr. 19, A.

THE NATIONAL SCENE

CHICAGO

■ Concerts of the past month by the Chicago Symphony orchestra, all under Reiner's baton, presented symphonies of Haydn and Beethoven, works of Strauss, Wagner, Verdi, and Copland, and smaller forms of Auber, Granados, Falla and Albeniz-Arbos. Performances of particular distinction were given Verdi's Requiem Mass, Strauss' "Don Quixote," with superfine solo performances by first chair men Janos Starker, Milton Preves, and John Weicher, and Copland's Suite from his opera, "The Tender Land," with the distinguished composer present to acknowledge the approbation with which it was received.

Reiner, the Orchestra, and the Chicago Symphony Chorus (remarkably well trained by Margaret Hillis, together with an excellent quartet of soloists, Leonie Rysanek, Regina Resnik, David Lloyd, and Georgio Tozzi, gave a wholly dedicated presentation of the Requiem Mass. Reiner chose to present the massive work with all of its operatic facets, while maintaining its spiritual values. Making her first appearance here, Leonie Rysanek lived up to the big reputation that preceded her debut. No less effective was the singing of Regina Resnik, a mezzo of considerable resources, and Giorgio Tozzi's glorious basso gave added splendor to the performance. David Lloyd, replacing the indisposed Eugene Conley, again proved himself an admirable interpreter, even if his tenor was not always pleasing to the ear. Other solo appearances at these concerts were those of Geza Anda, in Bartok's Concerto for Piano, No. 3, Zadel Skolovsky, playing Ravel's Concerto for Piano, in G major, and Vronsky and Babin, in an elegant, immaculate performance of Mozart's Concerto for Two Pianos, E-flat Major, K. 365.

■ Among the few tenors who are great artists both on the operatic and recital stage, Jussi Boerling heads the list. He was at his very best, with his excellent regular accompanist, Frederick Schauwecker, in a recent Orchestra Hall recital. He interpreted with the understanding of the supreme artist "Ingemisco," from Verdi's Requiem, lied of Schubert, operatic arias, and songs by Alven, Sjogren, Peterson-Berger, and Rachmaninoff. The program was extended generously with extras after each group amidst rousing bravos.

Byron Janis, one of the most musically sensitive concert artists of the day, played a recital in Orchestra Hall recently for the benefit of Americans for a Music Library in Israel. Like a young Rubinstein, Janis used his heart and mind and his formidable technique and tone control to interpret the music of Mozart, Schumann, Chopin, Liszt, Debussy, Pinto, and Prokofieff with equal fidelity. This was fervent, brilliant playing, not to be forgotten.

Nicolai Gedda's song recital at Orchestra Hall on Apr. 12 was one of the foremost of the current season. This young tenor has increased in artistic stature and undergone changes for the better in vocal address since his first appearance here a year ago. He has a lovely mezzo forte that carries far into the auditorium, and he sang always wtih finesse and authority, from his opening group of early Italian classics throughout the program, that contained also Schubert lied, arias from Donizetti's "L'Elisir D'Amore," Tchaikovsky's "Eugene Onegin," Massenet's "Manon," and songs by Peterson-Berger, Glinka, and Rachmaninoff. Mr. Gedda had a superior artist-accompanist in Werner Singer and together they won the esteem of the enthusiastic audience.

FRITZ REINER, *conductor of the Chicago Symphony Orchestra, was recently presented with the Immigrant's Protective League award in art. The awards are given annually to eleven foreign-born Chicagoans who have made outstanding contributions to the life of the city.*

In his second Orchestra Hall recital on Apr. 13, Jorge Bolet offered a program of three major works for piano, Beethoven's Thirty-two Variations in C Minor, Schubert's Sonata in B-flat major, Op. Posthumous, and the Transcendental Etudes of Franz Liszt. Mr. Bolet's prodigious technical equipment was displayed to the fullest in the Liszt work; he demonstrated in the Beethoven a fine sense of variety in both tone color and mood; and his reading of the Schubert displayed in the first movement a fine lyric feeling and line, with scintillating brilliance, by contrast, in the scherzo. After this tremendous program his audience demanded, and got, four encores.

Other concerts of importance were those by the Washington University Choir, Donn E. Weiss, conductor, whose program included a first performance of Four American Indian Lyrics by Robert Wykes, commissioned by Washington University; the noted Augustana Choir, Henry Veld, conductor, heard in a program ranging from Bach to Britten; the Dubuque Choir, under Donald Prindle's direction; and the Knickerbocker Male Chorus, whose unique achievements under its gifted conductor, Cornelius Kickert, are receiving deserved recognition.

John Thomas Covelli was presented by the Illinois Federation of Music Clubs (First District) at Fullerton Hall, Apr. 11, in a recital that attracted a capacity audience. Young Covelli has grown considerably in his art since we last heard him, and now he possesses a rich singing tone and understanding of the literature he interprets. His performances of the Shostakovich Prelude and Fugue in D minor and the one in A minor by Bach, Kabalevsky's Six Preludes from Op. 38, and Beethoven's Sonata 57 (Appassionata) revealed a young pianist of uncommon potential whose career we will watch with interest. Liszt's Six Transcendental Etudes, not heard by this reviewer, comprised the program's second half.

LOUIS SUDLER, *Chicago baritone, with* JAMES HIATT, *boy soprano, after a recent performance of Mendelssohn's "Elijah," which marked Kalamazoo College's 125th anniversary. Two other "Elijah" performances have highlighted Sudler's season: at Southwestern College (Winfield, Kan.) and Kansas State Teachers College (Emporia, Kan.).*

■ Lyric Opera recently announced a 1957 surplus of $11,190; and in addition to Renata Tebaldi's engagement to star with Tito Gobbi, under Serafin's direction, in the early October opening of another seven-week season, the diva's American debut as "Madama Butterfly" with Giuseppe di Stefano as her vis a vis; the engagement of Artur Rodzinski to conduct two productions yet to be announced; and the appointment of Pino Donati as musical assistant to Lyric's general manager, Carol Fox. Maestro Donati will arrive from Italy in June to take charge of the musical staff backstage, rehearsal scheduling, and the supervision of the musical preparation of each performance.

Max Janowski, a leading composer of Jewish music, was honored on Mar. 23 with an anniversary concert marking his 20th season as director of music at Chicago's K.A.M. Temple. Janowski's Oratorio based on the second Book of Moses was given its premiere performance at the Temple on this occasion, with a choir of 80 voices directed by the composer.

■ Ravinia Park will open its 23rd festival season July 1, with Fritz Reiner on the podium for the first four concerts of the six weeks of symphony programs to be presented by the Chicago Symphony Orchestra. Mr. Reiner will have as soloist for his third concert Elizabeth Schwarzkopf, who will also sing under William Steinberg, following Reiner as the second of six guest conductors engaged for the season. Guiomar Novaes will appear under Steinberg at the concerts of July 10 and 12. Other guest conductors will be Walter Hendl, Igor Markevitch, Georg Solti, and Edouard van Remoortel, with soloists Benno Moiseiwitsch, Byron Janis, Leon Fleisher, John Sebastian, Eugene Istomin, and Joseph Fuchs.

Interspersed among the six weeks of symphony programs will be two jazz concerts (Lionel Hampton and his orchestra) four concerts by the Budapest Quartet to be given in the Pavillion, and programs to be presented in the Theatre by the Pro Musica ensemble, Richard Dyer-Bennett, and Angna Enters, who will appear in two dance recitals. The Northwestern University Summer Chorus will again be heard at Ravinia with Markevitch and the Chicago Symphony Orchestra. And again this year there will be three Saturday morning "Young Audience" concerts. The third annual Ravinia art exhibition in the Casino Building will open July 6, with a display of paintings and sculpture by outstanding artists of the Chicago area.

■ The 24th consecutive season of Grant Park concerts, free to the public, will open June 25 for a period of eight weeks. The opening concert will be conducted by Joseph Rosenstock, with Jorge Bolet as soloist in the Prokofieff Concerto No. 2. Mr. Rosenstock will be on the podium for 8 of the season's 31 concerts. Other guest conductors are Morton Gould, Leo Kopp, Theodore Bloomfield, Fausto Cleva, Frederic Balazs, Alfredo Antonini, Milton Katims, Julius Rudel, and two newcomers to Grant Park, George Barati, conductor of the Honolulu Symphony, and Irwin Hoffman, conductor of the Vancouver Symphony Orchestra.

Among the soloists making first appearances at those concerts this season will be the famed Canadian tenor Leopold Simoneau and his wife Pierrette Alarie, Joseph Eger, Terry Saunders, Jean Sanders, Giuseppe Moretti, Gloria Lane, Beverly Bower, and Van Cliburn, who will appear as soloist at the concerts of July 16 and 18. Soloists returning to Grant Park are Jorge Bolet, Fritz Siegal, Leopold Teraspulsky, Thomas Hayward, Jack Russell, Sanroma, Licia Albanese, Joseph Schuster, Michael Rabin, Lilian Kallir, Eva Likova, Elaine Skorodin, Jon Crain, and Norman Treigle.

The finalists in the Michaels Awards will also appear at Grant Park Friday Aug. 1, under the direction of Milton Katims. The Chicago Park District Opera Guild under Silvio Insana's direction will appear in excerpts from "Il Trovatore" on the July 6 program.

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■ The Chicagoland Music Festival, Philip Maxwell, director, will celebrate its 29th annual evening of entertainment in Soldier's Field on Aug. 23. Paul Whiteman, the guest of honor, will be introduced by Paul Cunningham, president of the American Society of Composers, Authors, and Publishers. Whiteman will direct the Festival Symphony Orchestra in Gershwin's "Rhapsody in Blue," which he recorded with his band 32 years ago and again in 1956 in his 50th anniversary album. The new musical director for the Festival is Robert Tremdler, music director of WGN, Inc., who succeeds Henry Weber, former WGN musical conductor. Herb Shriner, noted harmonica-playing humorist, will share the spotlight with Whiteman. In addition to the stars' appearances a thousand teen-agers will dance in Soldier Field in a spectacular "Tribute to Youth." They will be accompanied by modern music. Besides the youth spectacular, the 1958 Festival will include massed bands and choruses, pageantry, instrumental and vocal group soloists, baton twirlers, and a parade of queens. Individual and group winners from 14 preliminary contests held across the country in conjunction with the Chicago event will compete in the finals at Soldier Field.

DOSHA DOWDY AND RENÉ DEVRIES

PHILADELPHIA

■ It certainly is no news to readers of THE MUSICAL COURIER that the U.S. has "come of age" symphonically. Time was when the "major orchestras" included few other than the Philadelphia, Boston, New York, and Chicago. Today the traveler can pause at a dozen or more cities, perhaps a score, and be assured of hearing a perfectly played concert under a first-rate conductor.

These thoughts were underscored the other night as the Pittsburgh Symphony paid its first visit to the Academy of Music. William Steinberg, no stranger at either the Academy or Robin Hood Dell, played Schubert, Webern, Wagner, and his own lengthy "Rosenkavalier" Suite, in all of which the orchestra amply demonstrated its technical fluency and its responsiveness. A novelty here was Webern's Six Orchestra Pieces, pointillistic morceaux generally in pastel tonal colors. This listener, distinctly in the minority, liked them. The Pittsburghers were playing for the Philadelphia Forum in place of the Boston Symphony's annual concert, cancelled by the March snowstorm. It would be nice if both groups gave annual concerts here.

The last week in March could have been called Rudolf Serkin Week with the Philadelphia Orchestra. Serkin not only played two concertos here (three times) and elsewhere, but starred on a Pension Foundation program. The latter presented the Choral Fantasia and the Triple Concerto as well as the Fifth Symphony. It was a scintillant evening conducted by Eugene Ormandy. Participants included the Philadelphia Orchestra Chorus, Jacob Krachmalnick, concertmaster, and Lorne Munroe, first cellist.

Krachmalnick, concertmaster for the past seven seasons, is leaving for the concert stage. We shall miss him. It is hardly necessary to wish him luck, because he doesn't need it; he'll make good.

The most striking novelty of the Philadelphia Orchestra season was George Rochberg's First Symphony, a work of tremendous energy. Rochberg speaks a musical language of his own, even if the finale did remind one of "Petrouchka" and other Stravinsky. The vigorous opening theme was rudely, blatantly stated. Serkin was soloist on this program in the Prokofieff Concerto for the Left Hand, a bustling tour de force, and also revivified Mendelssohn's rarely heard Second Concerto. Mendelssohn's music never sounds dated or salon-like when Serkin plays it. The program opened with the local premiere of Rozsa's Concerto for String Orchestra, worth hearing.

The perennially popular Isaac Stern scored in the Mendelssohn and Tchaikovsky violin concertos, and a Rachmaninoff program led by Ormandy featured the Symphonic Dances and "Tchaikovsky's Seventh Symphony": Rachmaninoff's Second.

That phenomenon of energy, knowledge, and inspiration, Nadia Boulanger, gave several lectures in the Delaware Valley area charming her listeners everywhere. She also gave a demonstration of choral conducting with the Singing City choir of a former pupil, Elaine Brown.

The Metropolitan Opera's new Japanese-decor production of "Madama Butterfly" was a solid success. Dimitri Mitropoulos conducting was inspired and Antonietta Stella's performance of the title role was the best here in years.

Boris Goldovsky and Luboshutz and Nemenoff triumphed in their Piano Festival. The Luboshutz setter, "Vodda," momentarily stole the show when he walked onstage during the Bach concerto and appreciatively listened at Miss Nemenoff's feet.

SAMUEL L. SINGER

BOSTON

■ This has been an eventful season for the Boston Symphony Orchestra and its hard-working conductor, Charles Munch. An unusually large number of premieres, local first performances, and large-scale works have added interest and variety to the concerts. Among other programs the conductor presented Bach's St. John Passion during Holy Week with soloists Mattiwilda Dobbs, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm with James Joyce, basses. The excellent Chorus Pro Musica trained by Alfred Nash Patterson assisted at this concert as it has done several times the past few seasons.

The work of the season, plus concerts in Israel, recording sessions, and other events has made it necessary for Mr. Munch to have a period of complete rest. Richard Burgin took over for the 23rd pair of concerts in a program that included the Gluck Overture to "Iphigenia in Aulis," the first performance of Symphony No. 1 by Easley Blackwood, and the Brahms Second Symphony.

The Gluck was very well done, and the Brahms, after some questionable tempi in the first two movements, provided a delightfully played scherzo and an exciting finale. But chief interest in the program was attached to the novelty. Young Mr. Blackwood has won a number of awards and some commissions, but his name is still relatively unknown to most persons who follow music. Born 25 years ago in Indianapolis he studied there, at Tanglewood, at Yale and, most recently, in Paris. One of his commisioned works attracted much favorable attention when it was performed at Tanglewood, and the present performance of his Symphony might be considered a mark of confidence in the talent and future career of a most promising composer.

Written two years ago, the new symphony shows originality and a fine feeling for design, structure, and contrast. The work discloses an inquiring and inventive musical mind. Taken as a whole this is a challenging and refreshing work. It received a splendid performance, and the generous applause was shared equally by the composer, conductor, and orchestra.

■ The Metropolitan Opera's one-week stay in Boston produced generally favorable comment and capacity houses for its competent and efficient productions. With the Boston Opera House now a thing of the past, the Met was housed, appropriately enough, in the Hub's Metropolitan Theater, a movie house built in the plush twenties and modelled more or less after the Paris Opera House. The seating capacity is ample, and if the stage is shallow and the orchestra must be placed too high, singers, dancers, musicians, and the audiences accommodated themselves good-naturedly to whatever disadvantages resulted.

One always welcomes the yearly visits of the Met but perhaps of more moment to the future of opera in Boston was the announcement of the formation of a new professional opera organization. To be known as the Opera Group, the company will have as its artistic director the enterprising and hard-working Sarah Caldwell whose work, first as Boris Goldovsky's assistant and later as head of the Boston University Opera Theater has brought her to extremely favorable attention. Next season Bostonians may look forward to some operatic excitement on which it will be a pleasure to report.

JULES WOLFERS

CINCINNATI

■ With the incomparable Paul Ulanowsky as associate artist, Irmgard Seefried presented another memorable lieder recital for the Cincinnati Matinee Musicale Club on Mar. 20. Miss Seefried is one of the few operatic singers who can also move about easily in the intimacies of the lied. Her unaffected poise, superlative command of styles, and identification with each text were all present in full measure in a program of old favorites, but a hitherto unsuspected dead quality in the voice and the lack of her usual floating pianissimos detracted from a full enjoyment of Miss Seefried's art.

For the final concert in its Artist Series, the College-Conservatory of Cincinnati was honored by the presence, on Mar. 14, of Benno Moiseiwitch, who played a recital of established piano favorites in a most commanding manner.

Thor Johnson and the Cincinnati Symphony Orchestra, happily returned from an extended tour through New York State and New England, gave (Mar. 28, 29) an excellent performance of the "Sinfonia Breve" by Ernest Bloch. This work, new to Cincinnati, warm and pleasantly nostalgic, deserves a place on concert programs.

Soloist Vera Franceschi provided one of the season's pleasantest surprises. A complete stranger to the city, Miss Francheschi delighted at once with one of the finest renditions of the Mozart D minor Piano Concerto, K. 466, (in fact, of any Mozart piano concerto) this reporter has ever heard. The orchestral collaboration, under Thor Johnson's direction, was up to Miss Franceschi's standard.

The 18th pair of concerts of the Cincinnati Symphony Orchestra (Apr. 3, 8) opened with an ebullient, romantic reading of the Schumann Symphony, No. 4, in D minor. This program was the occasion of the world premiere of "The Waste Land," for Narrator and Orchestra by Henry Humphreys, music and theatre critic of the *Cincinnati Times-Star*. Based on T. S. Eliot's poem, this is the best and most logically conceived music that Mr. Humphreys has given us so far. Yet, words and music did not make for a homogeneous blend; neither enhanced the other. In addition, unreal amplification and incorrectly pronounced German quotations marred the narration by Basil Langton. Apparently, however, the audience liked the strange concoction.

Nathan Milstein concluded the concert with the Tchaikovsky Violin Concerto. Beginning a bit uncertainly at the Saturday performance, Milstein quickly hit his stride with his customary, perfect technique, artistic repose, and personalized expressiveness.

Cincinnati has been treated to a scintillating array of pianists this season. Byron Janis, the last of these chronologically, but high on the list for artistic honors, gave a compelling account of the Rachmaninoff Piano Concerto at the penultimate Symphony program (Apr. 11, 12). His sure-fire technique, thunderously rhythmic verve, and impulsive lyricism ended the concert with brilliance and virtuosity. Elsewhere on the program Walter Piston's "Concerto for Orchestra" (new to Cincinnati) was a happy addition to the orchestra's repertoire. Conductor Thor Johnson, whose departure from this city is imminent, was extolled for his invaluable services as the community's consummate musical ambassador of good will at a huge dinner given in his honor.

LOUIS JOHN JOHNEN

CLEVELAND

■ Two conductors and Rudolf Serkin were offered in the unique program of the 18th pair of concerts by the Cleveland Orchestra. George Szell opened the first half of the program with the sprightly "Marriage of Figaro" Overture, followed by Serkin's towering rendition of the Brahms B-flat Concerto. After intermission Robert Shaw conducted a stirring performance of Bartok's "Cantata Profana" by his admirably trained Chorale. The closing number was a first performance of Beethoven's Fantasia in C minor for Piano, Orchestra, and Chorus. It was a revelation to witness the earnest and humble devotion of a great pianist to this youthful and naive composition—as measured by Beethoven's later gigantic works. At an all-Beethoven program George Szell performed the Fourth and Fifth Symphonies and Rudolf Firkusny the Fourth Piano Concerto. Overflow audiences were enthusiastic.

With justifiable pride we record musical events of the past few weeks in which a brilliant array of Cleveland's own artists has played an important part. Concertmaster Josef Gingold's exquisite rendition of the Wieniawski Concerto was a masterpiece of musical perception. Associate Concertmaster Anshel Brusilow held the spotlight with a wonderfully projected "Symphonie Espagnole." We regret to lose Mr. Brusilow, who has accepted the concertmastership of the Philadelphia Orchestra next season. Young Anton Kuerti, Cleveland-educated musician now passing on to the Curtis Institute, gave a much too speedy and somewhat inarticulate performance of Mendelssohn's G minor Concerto. Orchestral works on these programs included excerpts from "Parsifal," Wagner's "Siegfried Idyl" and "Rienzi" Overture, Tchaikovsky's Fifth, Sibelius' Second and Moussorgsky's "Pictures at an Exhibition." Of the newly commissioned works Gottfried von Einem's Ballade for Orchestra proved an interesting and highly listenable work: Robert Moevs' symphonic work had little to commend it at first hearing. Better luck next time!

Among the artists with Cleveland attachments who have appeared for the Society of Strings was Sidney Harth, recent winner of the Poznan Wieniawski Award and concertmaster of the Louisville Orchestra. His program at Severance Chamber Music Hall, a cross section of the finest in violin literature, was played with elan and fine perception. Leonard Shure, pianist extraordinary, who left this city only recently, appeared for the Society in an erudite program well suited to his special gifts of interpretation. The great violist William Primrose regaled an overflow audience with a wonderful program of Vivaldi, Brahms, and Bloch. With David Stimer at the piano, this was a feast for all present.

As an annual tribute to the Friends of the Cleveland Orchestra, who contribute generously to its Maintenance Fund, George Szell constructed a program of five works commissioned for this year's 40th anniversary. He wisely chose works of the greatest appeal: Paul Creston's Toccata, Alvin Etler's Concerto in One Movement, William Walton's Partita for Orchestra, Howard Hanson's "Mosaics," and Peter Mennin's Concerto for Piano and Orchestra, with Eunice Podis (for whom the work was written) again brilliantly playing the piano part. It was an exhilarating experience to hear these fine new works unframed by familiar repertoire and it must be conceded that they stood up extremely well, unprotected and exposed to a critical audience. The program aroused genuine enthusiasm.

ROSE WIDDER

DETROIT

■ It is more than likely that the Mar. 13 performance of Verdi's Requiem Mass will be cited as one of the finest achievements of the reestablished Detroit Symphony Orchestra. The Requiem has sometimes been referred to as Verdi's greatest opera.

It is true that the Sanctus emerges here as a garish victory march, replete with trumpets and drums; that such sections as the Lux Aeterna could easily be incorporated as is into a tautly melodramatic operatic situation; that the hellish Dies Irae is a theatrical tour-de-force. But that Verdi, in all sincerity and humility, was able to utilize these devices convincingly in a large-scale sacred work intended to honor the memory of his poet-friend Allesandro Manzoni, does not display weakness but affirms his strength.

The orchestra, superbly led by Paul Paray, was joined by the able Rackham Memorial Choir and soloists Leontyne Price, soprano, Regina Resnik, mezzo-soprano, Walter Fredericks, tenor, and Lorenzo Alvary, bass. With the exception of Fredericks, whose wobbly, saccharine tenor lacked any semblance of control, the work of the soloists was excellent. Outstanding was Leontyne Price, whose voice is ravishingly beautiful and large enough to soar above massed chorus and orchestra.

■ Inbal, the national dance theatre of Israel, made its Detroit appearance Mar. 11 at Masonic Temple Auditorium. From the lavish dance-panto-

mime "Queen of Sheba," which emerged as something akin to a spectacular, Old Testament "Turandot," to the opening Shepherd Dances, which are probably not far removed from what a present-day visitor might observe, the Inbal program is more a broad panorama of Israeli folklore than a consideration of the dance. The technique of the Israeli folk dance is neither as routinized as nor of the virtuoso brilliance of the Slavic national dance. The body movements are short and spasmodic, at times brutally primitive.

There is extensive use of the modern dance vocabulary, confined for the most part to such dramatic productions as "Shabbat Shalom," a sort of dream world pas de deux in which the joys of spiritual love are expressed in ravishingly beautiful legato movement by Margalith Oved and Meir Ovadia.

The authentic musical instruments include drums, airy, flute-like pipes, and practically anything metal and bangable. A startling occidental note, however, in the closing "Queen of Sheba" was the use of a piano instead of a harp for the arpeggiated chords. The thought of a Steinway grand sprawled majestically in one of the corners of King Solomon's court struck us as more than mildly ludicrous.

ERNEST J. GILBERT

LOUISVILLE

■ The final concert of the Music-in-the-Round series of the Louisville String Quartet (Sidney Harth, Teresa Testa Harth, violins, Virginia Schneider, viola, Grace Whitney, cello) brought two musical rarities, a chamber symphony by J. Chr. Pepusch (1667-1752) and Miklos Rozsa's String Quartet, Op. 22, written in 1950. Although one could hardly think of sharper contrasts when listening to two works created about two centuries apart, there were no disturbing, blinding or deafening clashes. The serene and transparent music of Pepusch in the quartet's warm interpretation was an ingratiating introduction. The Rozsa work, attractive through its rich musical contents and the variety in its four movements, is good and serious music of today. Robert Schumann's Quartet No. 2 in F major, Op. 41, brought the program to a glorious conclusion.

Another concluding concert took place on Mar. 26, when Robert Whitney with the Louisville Orchestra and four soloists, supported by the University of Louisville Choral Union and the Southern Baptist Theological Seminary Oratorio Society, ended the season's subscription concerts with Beethoven's Ninth Symphony, played and sung magnificently.

As a part of the 12th Festival of Contemporary Music, offered by the School of Music of the University of Louisville and the Louisville Philharmonic Society, and dedicated to the memory of Claude M. Almand, the new opera by Nicolas Nabokov "The Holy Devil" received its world premiere on Apr. 16. The work, in two acts, libretto by Stephen Spender, was commissioned and produced by the society. Its subject is the controversial Rasputin. No attempt was made to give a true historical picture; instead the events were treated rather poetically. This seems to be the weak point of the opera, for without knowing history the listener is hardly convinced that Rasputin was much more evil than holy. The music is contemporary but nowhere extravagant. Rasputin, sung by Robert Fischer, is the central figure in vocal and histrionic activity. Most of the other roles, except perhaps the empress (Audrey Nossaman) and the prince (William Pickett), are secondary if not tertiary. The laurels, without any doubt, belong to Moritz Bomhard, who, chained by austerity and struggling against the acoustical (no orchestra pit) and stage odds, as conductor and director, accomplished a near miracle that made one forget that Louisville has no place to stage, play, and sing an opera. The audience responded warmly and called for the composer and the librettist.

HANS F. KUPPENHEIM

BIRMINGHAM

■ "La Boheme" was the Birmingham Civic Opera Association's third production given in two performances this year, matinee and evening. Both performances were attended by enthusiastic audiences. The opera, which was beautifully sung, staged, costumed, lighted, and directed, revealed a wealth of splendid vocal talent in this city. The Birmingham Symphony Orchestra, under Arthur Bennett Lipkin, provided excellent accompaniments.

Mimi was Betty Jo Harmon, whose clear, sweet voice of fine dramatic timbre blended beautifully with the pleasing tenor of Joe McKee, of Atlanta, who sang Rodolpho. Richard Rivers, who sang the Marcello role for the matinee, has an unusually fine baritone, which he used with excellent musicianship. Betty Ruth Hanson was the vivacious Musetta; her full, well-controlled voice and fine acting received great applause. At the evening performance Andrew Gainey as Marcello revealed a fine voice and an excellent gift for acting. Others giving creditable performances were Andrew Reece, William McLain, and Frank Kersey.

Douglas Arant is president of the Opera Association; Martha Dick McClung, vice-president in charge of production; James Hatcher, stage director; London Bridgea and Rebecca Jennings, costume and set designers, respectively.

■ The Birmingham Music Club has announced that Maria Meneghini Callas will open her American concert tour of only ten appearances in Birmingham on October 11, with the Atlanta Symphony Orchestra accompanying her. A noted Italian conductor of her own choosing will be on the podium. Other attractions on the Music Club's Artist Series next season include the Danish Symphony Orchestra; the Grenadier Guards and the Scots Guards, with massed pipers and Highland dancers; the Canadian National Ballet; Robert Shaw Chorale; Minneapolis Symphony Orchestra; and Glenn Gould. The Metropolitan Opera will close the season in May, with two performances, one of them on the Music Club's Artist Series.

ALICE GRAHAM

NASHVILLE

■ The Nashville Symphony Orchestra, under the direction of Guy Taylor, has announced pairs of concerts for the 1958-59 season. Beginning with the first of next year's six subscription concerts on Oct. 27, each concert will be presented on consecutive Monday and Tuesday evenings. Robert Casadesus, Nathan Milstein, and Roberta Peters have been signed as guest artists for the winter concerts. The double billing was announced by the board of directors after two consecutive, advance season sellouts of the concert hall, with a seating capacity of 2200. The policy of selling season tickets only will be continued. Nashville is host city to the American Symphony Orchestra League Convention, June 12-14.

OKLAHOMA CITY

■ The Oklahoma City Symphony Orchestra under its adept and able conductor Guy Fraser Harrison did some remarkable orchestra playing during the first quarter of the new year. A noticeable improvement in sound and balance was obtained by a different seating which this reviewer suggested a long time since. Besides some excellently performed classical standbys such as Mendelssohn's "Reformation" Symphony and Rimsky-Korsakoff's "Scheherazade," there were quite a number of contemporary works, among them "Overture to a Picaresque Comedy" by Arnold Bax, gay and pleasant, although somewhat under the influence of Richard Strauss. The highlight of the seventh subscription concert was the Concerto No. 3 for Piano and Orchestra by British composer Stanley Bate. It was the American premiere of this most interesting work. The composer as soloist turned out to be an excellent performer of the very difficult piano part. It had a great and well-deserved success.

The eighth concert brought two first performances to Oklahoma City, Benjamin Britten's "Variations on a Theme of Frank Bridge" and Jacques Ibert's "Escales." The first work, for string orchestra, is a kind of dance suite in modern idiom. Some of the variations are deeply emotional (the Adagio and the Funeral March), others merely parodistic and sardonic (the March and the Wiener Wälzer). The second work shows the superb crafts-

Tulsa Opera's Mar. 27-29 production of "Lucia di Lammermoor" starred Roberta Peters in the title role, with Giuseppe Campora as Edgardo and Giuseppe Valdengo as Enrico. The Tulsa Opera chorus was directed by Kenneth Schuller, and the production was staged by Anthony Stivanello.

manship and clarity of line of this French composer. Although strongly influenced of Debussy, it displays enough of its own in invention and the iridescent effects of its orchestration to make it a fascinating piece of music.

LOUIS MAY

DALLAS

■ Nathan Milstein, playing the Glazounov Concerto with the Dallas Symphony on Mar. 10, earned his usual ovation from a public that holds him in especial esteem. All evening the orchestra matched his work with some unusually meritorious playing of its own, offering under Walter Hendl's baton as fine an "Iberia" as it has been able to achieve in years and a solid Sibelius Fifth.

"It will become our purpose to become better from one concert to the next," promised stocky, baldish Paul Kletzki, conductor-elect of the Dallas Symphony, at the concert of Mar. 17, when he modestly but confidently forecast the future. The program itself was under the direction of Donald Johanos, who in his first appearance in the subscription series was most impressive with Elgar's "Enigma" Variations. Soloist Gyorgy Sandor, playing the Rachmaninoff Concerto No. 3 has had many a better evening than this one.

The special concert of Mar. 21 presented the winners of the Dallas Symphony Youth Solo Competition: Sally O'Reilly, conducting; Robert Williams, horn; Nancy Burton, piano; Lynn Harrell, cello.

The special concert of Mar. 22 attracted the largest audience of the season (approximately 4,000) to hear the Bach St. Matthew Passion. The soloists were Barbara Stevenson, soprano, Catherine Akos, contralto, Farrold Stephens, tenor, Mack Harrell, baritone, and Desire Ligeti, bass. The Southern Methodist University Choral Union and the Saint Mark's of Texas Boys Choir efficiently fulfilled their obligations. Walter Hendl conducted.

The concert of Mar. 24 was a moving experience, as Walter Hendl bade farewell to the city that has been his home and the scene of his principal artistic endeavors for nine years. Lawrence Pollock, chairman of the Board of Directors of the Dallas Symphony, recounted Hendl's accomplishments and presented the departing maestro with a wrist watch and a bound list of all the works performed and all the guest artists that appeared during the Hendl tenure. Mrs. Henry S. Miller, Jr., president of the Dallas Symphony League, presented Hendl a $1000 commission for a piano concerto for the 1959-60 season.

Hendl's valedictory program included Strauss' "Tod und Verkiärung," the Divertimento from Stravinsky's "Le Baiser de le Fée," and Schubert's Symphony No. 9. Mr. Hendl has accepted for next season the post of associate conductor of the Chicago Symphony.

■ The "Festival of Baroque Music" continued with a third concert on Mar. 16 devoted to English music. The apogee of this occasion was a stirring performance under the direction of Caro Carapetyan of the Henry Purcell "Ode on St. Cecila's Day." The fourth and final afternoon of the festival, Mar. 23, presented an all-Italian program, the highlight of which was a performance of G. B. Pergolesi's "Il Maestro di Musica," with Samuel Adler conducting. The festival was sponsored by the Dallas Music Teachers Association.

■ Guiomar Novaes, playing for Civic Music on Mar. 18, was heard in Dallas after a hiatus of no less than 30 years. Her performance was unspeakably beautiful, whether of Bach, Mozart, Schumann, Debussy, Philipp, Chopin or an inconsequential encore piece.

The Swedish-Russian tenor Nicolai Gedda closed the Civic Music series on Apr. 10 with a program of Schubert, Richard, Strauss, Duparc, and Rachmaninoff groups that make evident his firm schooling, as well as the fact that Gedda's smallish voice lacks any significant degree of warmth or color.

Civic Music has announced for 1958-59 one of the most alluring lists of attractions in years: Johanna Martzy, Jennie Tourel, Witold Malcuzynski, Moura Lympany, Leonie Rysanek, Gerard Souzay, and Edouard Van Remoortel and his St. Louis Symphony.

The Texas Chapter of the American Guild of Organists ended its concert series with an organ-harpsichord recital by John Hamilton on Mar. 18. Alec Templeton, on Mar. 19, rounded off the year of the Community Course. On the same evening the Hollywood Quartet, paying its premiere call upon the city, had a warm welcome from the Dallas Chamber Music Society, whose season it closed.

Two special concerts of much charm added a late-season light touch: a "Folk Festival" on Mar. 29 by balladeers Hermes Nye, Miriam Galerstein, and Margit Granowska; and the first Dallas appearance of the Harvard Glee Club on Apr. 1.

DR. JACK FREDERICK KILPATRICK

SAN ANTONIO

■ Setting a precedent for the Southwest in cultural relations with Mexico, the San Antonio Symphony Orchestra made its debut in Monterrey on Jan. 20 and 21. Arrangements were made by the Mexican-North American Cultural Association and the U. S. Department of State.

The lively "Sonas (Sones) Mariachias" of Mexican composer Blas Galindo, head of the National Conservatory in Mexico City, was included in the program of the first concert. The second concert featured Mexican tenor Eduardo Valles in arias from "Tosca" and "Martha." The Mexican press had this to say in part (from translation by Soloman Kahan):

"The high artistic calibre of the San Antonio orchestra was recognized by the people of Mexico as was the outstanding technique of the baton displayed by Conductor Victor Alessandro, who was most efficient and elegant. He is comparable as an artist to George Szell or William Steinberg. The orchestra which is composed of instrumentalists of excellent training displayed extraordinary discipline in their playing. The precise attack of the strings in all sections, was most impressive; the smooth sonority of the woodwinds, the vigor of the brass, and in the percussion section the excellent timpanist."

The concert was attended by high ranking government officials of both countries, including the American Ambassador and members of musical and art circles.

The San Antonio Symphony Orchestra, now in its nineteenth season, was founded by the late Max Reiter and for the past seven years has been conducted by the masterful, young, Texas-born conductor, Victor Alessandro.

Having a flair for the unique in programming, Victor Alessandro presents rare musical treats to his Symphony patrons. One of the most outstanding of this season's concerts was the "Romeo and Juliet" dramatic symphony by Hector Berlioz, presented in three parts with two intermissions. Three distinct choruses composed of 130 voices were assembled for this brilliant concert under the able direction of Bess Hieronymus, director of the San Antonio Concert Choir.

Three outstanding soloists, Elizabeth Edwards, mezzo-soprano, John Mizell, tenor, and the Chinese-born bass-baritone, Yi-Kwei Sze, sang the narration. Nothing more impressive has been heard at the Symphony concerts than the majestic finale of this symphony with combined choruses and orchestra.

Of exceptional interest to all high-fidelity devotees was the second half of the San Antonio Symphony concert on Nov. 23. In cooperation with the High Fidelity Council of South Texas, a high-fidelity stereophonic sound demonstration was presented during the playing of Kodaly's Suite from "Hary Janos." The San Antonio Symphony concert was unique in using a two-channel system designed primarily for home use. Soloist for the demonstration was Charmaine Asher, an artist who has mastered one of the most difficult instruments known, the Hungarian cimbalom, and is the first to introduce it in the concert field.

Prone to surprise an audience, Conductor Alessandro opened his thirteenth concert of the season with only ten musicians, members of the brass section, on stage, who played the traditional "Star-Spangled Banner" and then the fanfare to "La Peri" by Paul Dukas, before the other members appeared.

The big surprise of the current season, however, was the appointment of Nanette Levi as concertmaster, the first "Miss Concertmaster" in the country. To quote critic John Rosenfield of Dallas, "It was strange indeed to find the concertmaster's desk of an orchestra of major rank occupied by a woman, Nanette Levi. But she plays brilliantly with strong tone and exerts a decisive leadership." Miss Levi is the wife of William Harry, principal cellist in the orchestra. Miss Levi has thrilled concert audiences and music critics for the past six summers at the Bach Festival in Carmel, California. She has been with the San Antonio Symphony Orchestra since 1952, coming to Texas from professional engagements in New Orleans.

■ Following the impressive schedule of the Symphony season, which consisted of fifteen subscription concerts, ten youth concerts, five concerts at military bases, four at Trinity University, and a number of out of town engagements, the Symphony Society of San Antonio celebrated its fourteenth season of grand opera on Mar. 1.

Annually the San Antonio Grand Opera Festival presents four operas featuring top ranking artists, with production on a Metropolitan scale, and a resident chorus of over a hundred. Thousands of music lovers from all parts of the country attend these magnificent performances under the dynamic leadership of Conductor Victor Alessandro.

On Mar. 1 glamorous Nell Rankin appeared as Carmen; on Mar. 2 world-famous George London was seen in "The Marriage of Figaro"; on Mar. 8 San Antonio opera favorites Dorothy Kirsten and Richard Tucker sang the leading roles in "La Bohème"; and on Mar. 9 the opera "Lakmé" was heard for the first time, with the famous coloratura Lily Pons.

VICTOR ALESSANDRO, *conductor of the San Antonio Symphony Orchestra.*

This completed another brilliant and highly successful season for the San Antonio Symphony, which is rapidly attracting the attention of musical America. An organization, an orchestra, and a conductor well worth watching.

EDITH OSBORNE CRIDER

HOUSTON

Among the remarkable changes in the bustling Southwest these days, not the least has been the growth and development of music on the cultural scene. The vital musical life of Greater Houston, now a city of over a million people, would do credit to a city three times its size, both in the attractions that are imported during a season and in the quality and quantity of music made, produced, and performed by resident artists.

First, the "imported" attractions. The Civic Concert series here presents six major attractions per season, symphonies, ballets, and soloists, for a completely filled subscription list (3,500 seats), with a long waiting list of those who would like to subscribe. The Edna Saunders concert series is one of the oldest in the country. For 40 years Mrs. Saunders has given the public artists, operas, ballets, and all forms of concert attractions. The Tuesday Musical Club imports three recitalists each season, usually promising young artists. Both celebrated artists and residents are utilized by the local opera company.

The Houston Symphony Orchestra, whose permanent conductor, Leopold Stokowski, finds this awakened and responsive musical scene a challenge, engages a number of outstanding artists each season. The Orchestra enjoys a capacity house for almost all of its concerts.

One of the most gratifying characteristics of the Houston audience is its hunger and appreciation for music in all forms—opera, ballet, symphony, solo performance, or chamber music. There are four chamber music series here, all of which play to sold-out or capacity houses. It is likely that no other city of this size in the U. S. supports as much chamber music; the interest is a source of amazement to visitors from other cities.

Rice Institute presents a chamber series by the Lyric Art String Quartet (of which this correspondent is first violinist) as a gift to the Rice students, faculty, and alumni, and to the public. At the Playhouse, a theater-in-the-round, the concertmaster and assistant concertmaster of the Orchestra present the Music Guild Quartet in seven concerts per season to a sold-out subscription audience. The Jewish Community Center presents six concerts of varied chamber music, sonatas, trios, piano quartets, octets, wind ensembles, etc., each season; these also are sold out by subscription. Last, but not least, is the J. S. Bach Society, a "cooperative" society of ten artists, instrumentalists and singers, who give three all-Bach evenings in the Unitarian Church.

Those of us artists who reside in the Southwest these days are enjoying this cultural development. The people are fresh, observant, eager to hear, yet intelligent and discerning—not yet satiated or over-sophisticated. They do not take us for granted, and we are grateful.

FREDELL LACK

SEATTLE

■ Topping the news from the Pacific Northwest is the State Department's invitation to the Little Orchestra of the Seattle Symphony to perform at the Brussels World Fair. The orchestra, which has played only two, albeit notably successful, concerts in this its first season, would be one of three American groups represented (the Philadelphia Orchestra, the San Francisco Little Orchestra, if it accepts, and the Seattle group).

Despite the exciting implications of the invitation, perfectly timed in view of the fact that Seattle itself is planning a World Fair in 1961, the problem of finances has prevented immediate acceptance. Because no funds are forthcoming from Congress, the orchestra must pay its own way. This poses a problem for Symphony officials who were well along with plans for a $151,000 sustaining fund drive when the invitation came in March.

Various groups of citizens, with the slogan "send the Little Orchestra to

Brussels," have suggested that every person contribute one dollar. A local "good music" radio station is publicising the Little Orchestra trip with its fourth anniversary celebration, and so far one prominent drama organization is sponsoring a benefit performance at the University of Washington, with conductor Milton Katims to address the audience at intermission.

At this writing it is impossible to predict the success of Seattle's efforts to get the Little Orchestra to Brussels, and possibly some other European cities en route. However, it seems that nothing has been lost in the attendant publicity, and again one must be impressed by the fact that it is possible Seattle may become as well known for its music as it is for its hydroplanes.

Jo Ann Davis Patterson

LOS ANGELES

■ Returning to Los Angeles for the first time since 1940, the Music Educator's National Conference held its Biennial Convention Mar. 21-25, with approximately 13,000 taking part, including 8000 student participants. Three thousand active members and 2100 student and convention members jammed the halls, conference rooms, and exhibit corridors of the Biltmore and Statler Hotels, and downtown Los Angeles was aware of music in a big way. Of the 300 or more panels, workshops, and concerts, none was more impressive than the Los Angeles City Schools Host Night on Saturday and the Southern California Schools Festival Concert on Sunday. The City Bureau of Music's performance of the Berlioz Requiem on the final Tuesday night showed the imposing results that a well-integrated community music program can achieve.

For all the fine performances and the obvious social and educational values of such a mammoth meeting, at least one constructive criticism seems warranted. Despite the sharp upswing in musical taste over the last 10 years, music publishers are still publishing much that is shoddy. Why? Seldom because they want to; more often because music teachers with poor taste demand that such be available. Healthiest sign: the most successful convention programs, the best performed and the most enthusiastically received, programmed the best music.

■ For its final concerts on Apr. 3 and 10, the Los Angeles Philharmonic Orchestra brought elder musical statesman Bruno Walter to its podium. Ill a year ago, Walter looks rested, and the old magic is there when he raises his baton. On the 3rd, he programmed the Good Friday music from Wagner's "Parsifal' 'and Bruckner's Fourth Symphony. Maria Stader, soprano, soloed in the "Et Incarnatus" from Mozart's Mass in C and the Motet "Exsultate, jubilate." On the tenth, the season's all-orchestral finale brought Handel's G minor Concerto Grosso No. 6, Beethoven's "Pastoral" Symphony, Mozart's "Funeral Music" (K. 477), and Strauss' "Death and Transfiguration." Miss Stader, who has a small, but wonderfully trained voice, rolled out the long, florid coloratura passages in the Mozart wtih controlled vitality. Dr. Walter put his own hallmark on everything, with an expected leisureliness, but also with an unexpected intensity and warmth. He was never in finer form.

■ SC's School of Music Piano Department turned out an unusually fine series of piano recitals on Apr. 8, 10, 15, and 17, featuring both undergraduate and graduate pianists. The unique flavor of these concerts derived from the programs themselves: Apr. 8 devoted to character pieces (Brahms Op. 76, Schumann "Papillons." Prokofieff "Sarcasms," etc.); Apr. 10, variations (including the Copland and the Beethoven "Eroica"); Apr. 15, fantasies (from Telemann to Ross Lee Finney); and Apr. 17 etudes (Chopin Op. 10, Debussy Vol. I, and the Liszt Six Paganini Etudes). Student performers covered themselves with distinction.

On Apr. 20, winners of the Coleman Chamber Music Auditions were heard in the Pasadena Community Playhouse. This annual event has achieved unbelievable stature. This year's judges, members of the Amadeus Quartet, said the auditions revealed the finest chamber music playing among young performers they had ever heard. Winners in the older divisions included Lynn Blakeslee, violin, Edward Auer, piano, and Nina de Verich, cello; Akiro Endo, violin, Elsie Wright, piano, and Eugene Wilson, cello; Tze-Koong Wong, violin, Marilyn Neeley, piano, and Joanna DeKeyser, cello.

On Apr. 20, the Young Musician's Foundation offered the second in its series of Young Artists Concerts in UCLA's Schoenberg Hall. Pianist Gabriel Chodus and baritone Carl Schultz were the able young artists presented.

Raymond Kendall

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■ Compositions by Radie Britain receiving recent performances include "Stillness," performed at the Symposium of American Music, University of Texas, Apr. 13; Sonata Op. 17, No. 1, awarded the Texas Federation of Music Clubs prize, performed at the State convention in April; the Sonata was also performed by Rudolph Gruen at the Mar. 22 NAACC concert at Los Angeles' Marymount College.

At the same NAACC concert Charles Haubiel's String Trio was performed. Other recent performances of Haubiel compositions are his Sonata for Violin and Piano for the "Bohemians" on Mar. 19; two Spanish compositions by pianist Selma Kramer at the Assistance League on Mar. 12; and three of his Miniatures for orchestra premiered by the Highland Park Symphony Orchestra on Apr. 25.

■ For the first time in the history of Beverly Hills and western Los Angeles, great live music is available to young people. Under the musical direction of Henri Temianka, "Beverly Hills Concerts for Youth" will be presented three Saturday mornings, Apr. 19, May 31, and June 14. The programs of classical and contemporary works will include the commentary of Mr. Temianka.

SAN FRANCISCO

■ Within the past month four companies have been presenting opera in San Francisco. First and foremost is the annual spring season of the Cosmopolitan Opera Company at the Opera House. "La Bohème" was the initial offering (Mar. 4), featuring Lucine Amara as Mimi, making her operatic debut in her native city. Vocally her conception was most beautiful, more full and dark of tone than the more famous and time-honored Mimis of Sayao and Albanese. Her characterization was genuinely appealing and somewhat reminiscent of that of Muzio. Miss Amara was surrounded by a fine cast, including Barry Morell (Rodolfo), Frank Valentino (Marcello), and Beverly Sills (Musetta).

"Carmen" (Mar. 7) was given a rather obvious and routine production, with Jean Madeira handsome and pleasing to the ear in the title role, but too determinedly seductive; Robert Rounseville a lyric Don José; and Norman Treigle a youthful Escamillo.

"Faust" was a triumph for Jerome Hines, an ideal Mephistopheles. Eva Likova sang Marguerite with her accustomed sensitivity and skill, and Cornell MacNeil was a fittingly heroic Valentine. Unfortunately, Eugene Conley was indisposed as Faust, thus throwing the entire production lamentably out of focus.

On Mar. 14 "Rigoletto" introduced Maria Giovanna to San Francisco as Gilda. Despite a well-schooled voice of singular clarity and her good looks and youth, her performance was a bit tentative until her last act, when her voice was brilliantly projected in the quartet. Barry Morell gave his best local performance to date as the Duke of Mantua; Cornell MacNeil was splendid as Rigoletto.

■ Dramatic plausibility and apt staging were welcome attributes of the three final performances of the Cosmopolitan Opera Company: "Barber of Seville" (Mar. 18), "Il Trovatore" (Mar. 21), and "La Traviata" (Mar. 25). The fine singers in Rossini's imperishable opera were Cesare Bardelli, Cesare Valletti, Salvatore Baccaloni, and Val Patacchi.

"Il Trovatore" introduced to San Francisco Paulo Mori, a youthful tenor of Brazilian and Japanese parentage in the difficult role of Manrico. Despite the rough spots in his vocal equipment and insufficient schooling, Mori sings most excitingly, and he was visually a completely credible Manrico. Milanov had moments of great splendour as Leonora, and Irene Kramarich sang gloriously as Azucena. One wonders why Miss Kramarich does not present more dramatic fire and intensity?

"La Traviata" was stunningly staged. Eva Likova's exceptional physical beauty, handsome costumes, and dramatic ability combined to make her truly Violetta.

Summing up the Cosmopolitan season one must pay tribute to the splendid work of Carlo Moresco as conductor, the inventive staging of Glynn Ross, and the splendid manner in which minor roles were handled.

■ Marcel Marceau was guest artist at the Special Pension Fund Benefit Concert of the San Francisco Symphony Orchestra on Mar. 27. The pantomimist conducted a rehearsal of "The Ride of the Valkyries" that must have caused Richard Wagner to turn in his grave. It was all very wonderful, but one wonders if he will ever be able to listen seriously to this piece of music again? Later in the evening Marceau revealed a more subtle facet of his art, miming "The Sorcerer's Apprentice" with great delicacy while Maestro Jorda conducted the Dukas work most vividly.

On Apr. 2, Jorda and the orchestra, supported by three choirs and tenor Raymond Manton presented an almost perfect performance of the great Berlioz "Requiem." There were occasional minor flaws, but the overall effect was intensely moving and nobly majestic. The work reached an inspiring climax when Raymond Manton sang the extremely difficult Sanctus with beautifully sustained purity and authority of tone. The manner in which this solo was delivered made the performance an unforgettable Easter offering.

Other events of note took place at the Contemporary Dancers Center. On the evening of Mar. 23 pianist Charles Adams gave a masterly reading of several sonatas by Scarlatti. His program also included a beautiful Haydn Sonata in F major and a superb rendition of Clementi's gigantic Sonata in G minor, Op. 50, No. 3. At the same center, week ends throughout March and April, the Lamplighters presented a most refreshing double bill, using Gilbert and Sullivan's "Trial By Jury" as a curtain raiser to Menotti's "Amelia Goes To The Ball." Both works were charmingly sung and wittily presented. ALAN CAMPBELL

(*Continued from page* 9)

one could say a majority, have never been recorded. How many songs of Dowland, Purcell, Mozart, Beethoven, Liszt, nay, even Schubert and Brahms, can you procure on records? It is always the same few songs, as if this were not a vast literature, equal to that of the orchestra. Song literature courses of broad coverage should be in all college curricula. Along with recording should come publication, which is today almost at a standstill but which requires a market. At the root of all are the taste, the enterprise, and the curiosity of the teachers of singing, the coaches, and the singers themselves.

Not a great believer in prizes, I nevertheless would like to see some inducements held out for songs comparable to those for symphonies. "Why indeed," said Chopin, "is a symphony better? Just because it is larger?" Has anyone heard of a commission or prize for a song cycle? But we need not let ourselves believe that anything fundamental is accomplished with prizes. "Such stimulants," said Charles Ives, "tend to industrialize art rather than develop its spiritual sturdiness. . . . A cocktail will make a man eat more, but will not give him a healthy normal appetite." The proper food for artistic growth is *usefulness* and activity in society. Music being a multi-billion dollar business in our land, this condition should not be thought unreasonable.

Unfortunately, nearly all this money goes toward vulgarizing the art, offering the self-respecting musician (and more particularly the singer) no suitable vehicle for his talents; debasing meanwhile his musical currency, making of his culture, his skills, his taste, and his experience a veritable liability instead of an asset. Indeed, he is often commiserated on not joining the well-paid ranks of the "entertainers." Not that music shouldn't entertain. But it is not there to advertise something outside itself, least of all, something tawdry. I am not in favor of art for art's sake but even less do I believe in art for business' sake. We have suffered too long from what Frank Lloyd Wright calls "the Broadway Creed, whose business is belittlement."

A new era of musical and creative self-respect is needed, and perhaps it should begin with the singer. Regionalism, a healthy but tolerant nationalism, and a sturdy resistance to all forces of centralization that tend to undermine these are needed. Above all, respect for the living, which is the only proper way to honor the masters of the past.

THE INTERNATIONAL SCENE

PARIS

■ The National Opera houses are still on strike because of grievances of the corps de ballet, the machinists, and electricians, and the Minister of Education has decided to close the theatres and wait for the better, so our performances are interrupted in both theatres. Nevertheless, the opera, the orchestra, the singers, and the dancers will perform, but without settings.

The only novelty has been the return of the Ballet Roland Petit at the Alhambra Theatre, presenting three new works by Jean Francaix, Darius Milhaud, and Marius Constant. Francaix's "Women in the Moon" inspired him to quite spiritual music. The Milhaud ballet, "The Wind Rose," tells the history of a mariner who searches for a siren. Marius Constant, who conducted the orchestra with consummate musicianship, wrote the music for "Short Point," an abstract subject. Of course, the choreography was by Roland Petit and the star was his wife Zizi Jeanmaire. All Paris attended.

An entire evening at the Concerts-Pasdeloup was devoted to the first performance of "The Sail Maker Under The Cross," an important oratorio by R. P. Martin for solo, choir, and orchestra, conducted by Dervaux. The work celebrates the 300th anniversary of a mission of monks who were sent to Canada in the 17th century.

Conducting the Concerts-Lamoureux were the excellent conductors Herrera de la Fuente, who has a prodigious and precise memory, and the Hungarian Ferenc Fricsay, a musician of exceptional quality. At the Orchestra National, Caroll Glenn and Eugene List had a great success with the variations for piano and orchestra, "Aesopi Convivium," by Manuel Rosenthal, with the composer conducting. The same evening this eminent conductor gave a first performance in France of Bartok's ballet "The Wooden Prince." Through the Radio Orchestra we made the acquaintance of "West Side Story," the musical by Leonard Bernstein, and also "The Unicorn, The Gorgon, and the Manticore" by Menotti. The success was complete.

SUZANNE DEMARQUEZ

ISRAEL

■ Much of Israel's musical life this season has been directed towards the State of Israel's Tenth Anniversary, celebrated from April 24, 1958, throughout the following months. A special committee attached to the Prime Minister's Office has compiled festive programs for Israel and for almost every country in the world. Among the conductors appearing in Europe are George Singer, Michael Taube, Artur Gelbrun; among the soloists, pianists Frank Pelleg (also touring South America), Pnina Salzman, Varda Nishry, Daniel Barenboim, violinist Lorand Fanyves, and violist Ron Golan. Composers whose works will be performed during the festivities are Paul Ben-Haim, Josef Tal, Oedoen Partos, Josef Kaminski, A. U. Boscovich, Menahem Avidom, K. Salomon, Marc Lavry, H. Jacoby, Herbert Brun, Noam Sheriff, and others. Israeli Music Publications Limited of Tel Aviv have published a large array of new study scores and other material (available in New York through Leeds Music Corp.), while new music for school and lay use was released by the Cultural Department of the Labor Federation. The Transcription Service of the State Broadcasting Station of Jerusalem has sent symphonic and popular works to radio stations all over the world.

Bass-baritone LORENZO ALVARY, *as Don Alfonso, with* ALDA NONI, *as Despina, in "Cosi fan tutte" at Naples' San Carlo.*

Concerts at Tel Aviv's brand new Fredric R. Mann Auditorium (with its acoustical problems not yet solved to full satisfaction) have brought to the Israel Philharmonic Orchestra a long list of distinguished conducting guests. Alfred Wallenstein led a performance in Hebrew of Brahms' "Requiem," with the Lustig Chamber Choir and Lotte Laufer and Ephraim Biram as soloists. Especially enchanting was an afternoon for the Musical Youth, for whom he explained and conducted music by Aaron Copland and Haydn, and gave the first performance of an overture by a talented young Israeli, Asher Ben Johanan. José Iturbi, on his first visit to Israel, appeared as pianist and conductor and paid a flying visit to Israel's southernmost point, the Red Sea port of Eilat. Maestro Iturbi, too, devoted one afternoon at the Tel Aviv Auditorium to the Musical Youth. Other conductors this season—after the splendid opening series with Leonard Bernstein and Isaac Stern—were Paul Kletzki, Sergiu Celibidache, and George Singer. Alexander Brailowsky gave his well-known accomplished performances in a series of piano concertos with the Israel Philharmonic.

Highlight of the season was a semi-concert, semi-dramatic performance of Rossini's "Barber of Seville," conducted for the I.P.O. by Carlo Maria Giulini of Milan, with soloists from the Teatro alla Scala.

Although the I.P.O. has paid no attention to the growing list of Israeli compositions this season, the composers of Israel were catered to by other orchestras of the country and by soloists. The Ramat Gan Chamber Orchestra, under its resourceful conductor Michael Taube, gave the world premiere of "Ricercar Symphonique" by young Yizhak Sidi. The Jerusalem Broadcasting Symphony, under its regular conductors George Singer and Heinz Freudenthal (Shalom Riklis conducted a special concert in between) played works by Oedoen Partos (the important "Visions," for flute, piano, and strings), Ben-Haim, Tal, Salomon, Joffe (a kibbutz composer of great talent), Schlesinger, and others including the first performance of "Variations for Orchestra" by Bernd Bergel. The Broadcasting Service also gave the first hearing of the first example of electronic music composed and produced in Israel, "Exodus" by Jerusalem composer Josef Tal. The work proved strikingly different from other compositions of the kind. It de-

scribes the Exodus from Egypt by recitation, singing, vocal "montage," and electronic sounds, and the entire work was devised as musical background to a dance creation.

Recitals this year included lieder evenings by the always marvelous Ellabelle Davis, Brailowsky piano recitals of a rare beauty, chamber music at the Tel Aviv Museum where a string quartet of young Israelis especially excelled, and a piano recital by Vera Lengyel who gave expert performances of romantic and modern music—among the latter the first public performance in Israel of Ben-Haim's Piano Sonata and of Pizhak Sidi's "Piccola Fantasia."

Among the various activities and offerings of the Musical Youth, we must single out Shalom Riklis' conducting of Stravinsky's ever-fresh "Tale of a Soldier," with dramatic reading by the Habima-actor Shraga Friedman.

PETER GRADENWITZ

FLORENCE

■ Less than two months before its officially scheduled opening the "Maggio Musicale Fiorentino" has at last published its program. This festival, for many years one of the most interesting and beloved European festival events, has deteriorated somewhat in the last decade; in fact, on the occasion of its twenty-first program, the organization, for the first time, had to face the question of whether to hold it at all. This time problems to be resolved have become more and more difficult. Everybody knows how precarious the situation for all opera houses and musical institutions has become in Italy: government subsidies are becoming smaller and smaller; fees for artists, maintenance of staff, orchestra and chorus, and all operating expenses higher and higher; public attendance lower. Another and not trifling predicament has been the closing of the Teatro Comunale, Florence's major stage for all major musical performances, for a whole year, because the gallery of the antiquated building has to be rebuilt. But it was decided to launch the "Maggio" under any conditions, using instead of the large auditorium the smaller Pergola Theatre, the sumptuous "Hall of the Five Hundred" in Palazzo Vecchio, the City Hall, and the city's many lovely open-air facilities.

Rossini's "La Donna del Lago," never performed in this century, scheduled and subsequently canceled from last year's list, will inaugurate the "Maggio" on May 9, Tullio Serafin conducting. For the customary big closing show in the Boboli Gardens, the choice has fallen to Puccini's "Turandot," thus including the Florence festival in the nation-wide celebration of the hundredth birthday anniversary of the composer. In between, two Mozart operas featuring complete German ensembles will be heard, as well as the first performance of Luigi Dallapiccola's one-act opera "Job" together with Stravinsky's "Renard" and Hindemith's early ballet-pantomime "The Dämon." An unknown oratorio by Francesco Cavalli will be sung in Santa Trinita Church; several symphonic concerts, ballets by the Japanese Kabuki Company and the group of La Scala, and a concert by Renata Tebaldi complete the list.

It is not surprising that the program has received rather strong criticism from those whose heart is set on the dignified presentation of the city's most important musical achievement and tourist attraction. It has been pointed out that this "Maggio" is untrue to the tradition, which calls for presentation of works, old or new, not to be heard elsewhere; that it is not planning appearances of top-ranking conductors and singers (with the exception of Tebaldi), and that Mozart's "Figaro" and "Abduction" cannot be considered exceptional events. This loss of originality and inventiveness is frequently deplored, as well as the fact that the "Maggio" has recently been deprived of its artistic director, Maestro Francesco Siciliani, who has accepted an equivalent position at La Scala. Nonetheless, a sense of relief prevails in Florentine artistic and social circles. Their "Maggio" is going to be kept alive!

GISELLA SELDEN-GOTH

STOCKHOLM

■ The sixth Stockholm Festival will take place in the Swedish capital from June 1-14, and judging from the program that was published recently it seems that this event will at least be as brilliant as in past years. The program will consist of symphonic concerts, chamber music, and opera performances, both in the Royal Opera House and in the beautiful Drottningholms Theatre. Paul Kletzki has been contracted to conduct one of the concerts, at which Isaac Stern will appear as soloist, as well as another concert at which he will both conduct and play violin concertos by Vivaldi and Mozart. The opening concert will be conducted by Tor Mann, the senior conductor of the Swedish Broadcasting Company, and pianist Hilda Waldeland from Norway will perform. The Philadelphia Symphony Orchestra will appear under Eugene Ormandy's baton on returning from a Soviet tour. The orchestra made a trip to Stockholm some years ago to the great pleasure of all music enthusiasts in Stockholm.

Albert Wolff of Paris, a reliable friend of Sweden, will return this year. After performances of Gluck's "Orfeo e Eurdice," a revival of last year's excellent production, Mr. Wolff will be in charge of the musical direction of Charpentier's "Louise." Britten's operas "Lucretia" and "The Turn of the Screw" will be performed, as will Verdi's "Ballo in maschera," in which Jussi Björling will be heard. Among other works "Meistersinger," "Tristan und Isolde," a new production of "Lohengrin," "Barber of Seville," and "Boris Godunov" are scheduled. Swedish composer Kurt Atterberg, who has just celebrated his 70th anniversary, will be represented by his opera "Fanal." Another event to look forward to is Berlioz' opera "The Trojans."

From Cologne, August Wenzinger will bring the 31 members of his Capella Coloniensis, who will play baroque music on museum and original instruments. One of the two concerts will be an all-Bach program. From the Soviet the well-known Borodin Quartet will demonstrate the Russians' view of chamber music.

ERIC DIEFENBRONNER

BUENOS AIRES

The 1958 international opera season at the Teatro Colon, which marks its golden jubilee, is scheduled to open on May 25, with Puccini's "Turandot," sung by Inge Borkh, Irma Gonzalez, Flaviano Labo, and Giuseppe Modesti, under the baton of Hector Panizza. Other operas listed include: "Madame Butterfly," with Stella, Labo, and Giuseppe Taddei, conducted by Ferrucio Calusio; "Aida," with Stella, Nell Rankin (local debut), Labo, and Taddei. "Otello," with Ramon Vinay, Stella or Cessy Broggini as Desdemona, and Taddei, conducted by Sir Thomas Beecham; "Don Pasquale," with Fernando Corena and an all-Argentine cast; "Carmen," with Jean Madeira; and "Samson et Dalila," with Blanche Thebom and Vinay, both French works conducted by Beecham. The rest of the opera season will be announced within a few days.

Sir Malcolm Sargent will appear as conductor of the Colon Orchestra in a series of concerts in September.

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SCHOOL NEWS

By GID W. WALDROP

FACULTY APPOINTMENTS

■ Peter Mennin, internationally famed composer, has been named director of the Peabody Conservatory of Music to succeed Reginald Stewart, who has resigned effective with the close of the present school year. The announcement was made by Mr. John R. Montgomery, president of the Peabody Institute.

PETER MENNIN

One of the most gifted and widely known of American composers, Mr. Mennin is thirty-five years of age. He was born in Erie, Pa., attended Oberlin Conservatory, and earned both his Bachelor and Master of Music degrees at the Eastman School of Music. He holds a Ph. D. from the University of Rochester. Mr. Mennin joined the composition department of the Juilliard School of Music in 1947, a post that he will relinquish to come to Peabody.

Mr. Mennin has been the recipient of many awards for his contributions to music, among them the 1946 award from the American Academy of Arts and Letters, two Guggenheim Foundation awards, and the Naumburg Foundation American Music Recording Award, granted in 1952 for his Third Symphony. Other awards include the Columbia Records Chamber Music Award, the Bearns Prize of Columbia University for his Second Symphony, the first Gershwin Memorial Award (1945) for the same composition, and the Centennial Citation from the University of Rochester (1950).

■ Dr. Ernst Dohnanyi, noted composer and pianist, returned to the Ohio University campus for his tenth annual visit as guest professor at the School of Music of the College of Fine Arts. While there he conducted master classes in piano, composition, and chamber music.

■ Richard Karp, conductor and general director of the Pittsburgh Opera, will be on the faculty of "The Music Trail" Camp in Lake Placid, N. Y. during the summer of 1958. He will conduct The Music Trail Sinfonietta and Chorus.

■ Homer G. Mowe, well-known teacher of singing in New York City, will continue for the fifth year his teaching at the Organ Institute, Andover, Mass., during the coming summer. Special classes in fundamentals of singing for organists and private instruction for singers and teachers are scheduled. During the regular season Mr. Mowe conducts his private teaching in New York City and at the Hartt College of Music of the new University of Hartford. Mr. Mowe is past chairman of the American Academy of Teachers of Singing, past president and one of the founders of the National Association of Teachers of Singing, and past president of the New York Singing Teachers Association.

■ Paul Berl will be the new director for the Summer Opera Workshop of the Cleveland Institute of Music, which begins June 23 and will close with four public performances, the last on Aug. 2. Elsa Findlay, head of the Institute's Dalcroze Eurhythmics department will be the stage director.

■ The music department of the Colorado College in Colorado Springs, Colo., recently announced its summer music session, June 16-Aug. 8. Sidney and Teresa Harth, violinists, Paul Doktor, violist, and Aldo Parisot, cellist, will be the visiting artist-teachers of the string department. Max Lanner, chairman of the music department, will teach piano. These artists will also give a series of Music Festival Concerts as part of the summer session.

Carl Haverlin Elected To Phi Mu Alpha Sinfonia

Carl Haverlin, president of Broadcast Music, Inc., has been elected professional life honorary member of Phi Mu Alpha Sinfonia of America. Mr. Haverlin was initiated into the national music fraternity at the Music Educators Conference at Los Angeles on Mar. 23. Phi Mu Alpha Sinfonia has 153 chapters in the large universities and colleges in the U. S. The fraternity was founded in 1898 at the New England Conservatory in Boston to "advance the cause of music in America and to foster the musical welfare and brotherhood of students of music."

Conn. College Receives Grant

Connecticut College has received a $40,000 grant from the Rockefeller Foundation to be used toward support of its summer School of the Dance and American Dance Festival. The grant is to be used during the summers of 1958, '59 and '60. Funds from the Rockefeller Foundation are used for scholarship aid in the School of the Dance, faculty salary aid, film notation archives, esthetics lecture-discussion series, dance accompanists' course, and commissioning a new work.

Manhattan School Honors Artists

The Board of Trustees and faculty of the Manhattan School of Music recently held a reception honoring the many artists who have presented autographed copies of their own favorite recordings to the school library during this past season. Among the guests were Licia Albanese, Blanche Thebom. Daniele Barioni, and Max Rudolph of the Metropolitan Opera; Dimitri Mitropoulos Ania Dorfman, Mischa Elman; and many of the distinguished artists who are members of the Manhattan School faculty, including Vittorio Giannini, Robert Goldsand, Alexander Schneider, Herta Glaz, Vera Franceschi, John Wummer, Jonel Perlea, and Hugh Ross. In a talk following the musical program, Mr. Brownlee announced plans for a development program for the purpose of increasing scholarship endowment and enlarging the school's present buildings, necessary to accommodate the ever-rising enrollment, and expressed the hope that a new auditorium will be included.

Choreographers' Workshop Formed at 7 Arts Center

Edith Stephan, director of the Department of Modern Dance at the Seven Arts Center, has announced the formation of a Choreographers' Workshop. The workshop will explore the relationship between the art of dance and other arts and will experiment with new forms, images, and dimensions of movement. Performances will be given in the Seven Arts Theatre, with the choreographers staging and appearing in their own works.

American Opera Conference

Prominent composers, writers, critics, directors, performers, and historians in the field of American Opera participated in a two-day conference at Columbia University. The conference explored in three colloquiums the past, present, and future of American opera. The opening colloquium, "What Has Been Accomplished in American Opera?", featured such authorities as Julius Rudel, general director of the New York City Center, Douglas Moore, MacDowell Professor of Music at Columbia and composer of "The Ballad of Baby Doe," Hans Heinscheimer, director of publications, G. Schirmer, Inc., and Michael Pollock, artistic administrator, New York City Center.

Examinations Scheduled

Local examinations for Trinity College of Music, London, will be held in Newark, N. J., May 10-18. Mr. Murray Brown, of the Board of Trinity College, will conduct these examinations as well as the June 7th theory examination.

COLLEGE PRODUCTIONS AND FESTIVALS

■ Thomas Beversdorf, assistant professor of music at Indiana University and well-known young composer, has written an oratorio cantata, "The Rock," which had its premiere performance Mar. 16 as part of the musical dedication of the new First Baptist Church of Bloomington. Beversdorf conducted the choir of the Church and vocalists from the Indiana University School of Music in the performance.

■ The American Conservatory Symphony Orchestra, Russel Harvey, conductor, played a concert in Curtiss Hall (Chicago) Mar. 18, with Edward Kapusciarz, student of Scott Willits, as soloist in Mozart's Violin Concerto No. 3 in G major.

■ A chamber music concert was presented by three members of the Chicago Conservatory faculty in the Theatre of Creative Arts Center recently. Francois D'Albert, violinist, Alvena Reckzeh, pianist, and Alice Lawrence, cellist, played a program including works of Chicago composers Leon Stein (Adagio and Dance for Violin, Cello, and Piano) and Bernard Dieter (Sonatina for Violin and Piano). Other works were Mozart's Trio No. 1 in G major and Dvorak's "Dumky" Trio, Op. 90.

■ The San Francisco State College Theatre presented its third annual operatic production, Vaughan Williams' "Sir John in Love" (Mar. 7, 8, 14, 15). Derived from Shakespeare's "The Merry Wives of Windsor," this four-act lyric opera is a minor work of exceptional charm.

■ Ernst Levy, pianist, composer, and professor of music at M.I.T. (Boston), gave an all-Beethoven piano recital at Kresge Auditorium Mar. 23. This was the final M.I.T. Humanities Series Concert of the year.

■ Wagner's "Parsifal" was produced for the 10th consecutive year by the Indiana School of Music on Palm Sunday, Mar. 30. An all-student cast for this year's performance included Myron Slater, Mansfield, O., in the title role; Charles Magruder, Shelbina, Mo., the role of Gurnemanz; William Sweeney, Tempe, Ariz., Amfortas; George Papps, Morristown, N. J., Titurel; Evelyn McGarrity, Savannah, Ga., Kundry; and Phillip Cohen, Malden, Mo., Klingsor. Conducting the opera was Wolfgang Vacano, with Ross Allen as stage director and Ed Gallagher technical director.

■ The Cleveland Institute of Music presented its most important concert of the season with the performance of "King David," by Arthur Honegger. Marcel Dick conducted the Institute Symphony Orchestra, augmented by members of the faculty and the Cleveland Orchestra to 65 musicians, the Institute Chorus of 60, trained by Reuben Caplin, and four soloists: George Vassos, tenor, of the Institute faculty; Delores McCann, contralto, winner of the 1957-58 Beryl Rubinstein Scholarship; Rosalind Rees and Juliann Luiza, sopranos. A. Beverly Barksdale, distinguished musicologist and manager of the Cleveland Orchestra, was the narrator.

■ The world premiere of Ernest Bloch's Quartet No. 2 for Piano and Strings, performed by the Griller Quartet and pianist Marjorie Petray, highlighted the opening program in the University of California's May T. Morrison Music Festival, Apr. 15 to May 23, dedicating a group of new musical structures and facilities at Berkeley.

■ Highlights of the Fifteenth Festival of Contemporary Music at Louisiana State University included a program of compositions by L.S.U. students, a recital by the pianist, Istvan Nadas, and a concert by the L.S.U. Symphony Orchestra. American composers represented on the orchestral concert included Samuel Barber, Kemble Stout, and Elmer Schoettle. The Festival runs from Mar. 30 through May 4.

■ The twenty-eighth annual Festival of American Music of the Eastman School of Music of the University of Rochester runs from Apr. 28 through May 4. Dr. Howard Hanson, school director, launched this festival when he came to Rochester thirty-three years ago, and more than 1,500 works by American composers have been played over the years. This year's program includes performances by the Eastman-Rochester Orchestra conducted by Dr. Hanson, two concerts by the Eastman Singers, a twenty-five voice group conducted by Dr. David Fetler, one by the Eastman String Quartet, and one of chamber music by Eastman student groups.

■ Baylor University, Waco, Tex., has announced a summer camp for choral and orchestral high school students. The choral section will be held June 2-6; the orchestral seminar June 1-14. Dr. Lloyd Sunderman, music director, University of Toledo, will serve as camp clinician. Dr. Buell Porter, director of the Baylor University Chapel Choir, will direct the camp chorus. Dean Daniel Sternberg of the Baylor University School of Music will direct the camp orchestra.

■ "The Symphony of Psalms," Stravinsky's 20th-century choral masterpiece, was performed by the Queens College Choir (New York) under Sol Berkowitz of Douglaston as the major work in the annual college Easter Concert.

■ Coe College of Cedar Rapids, Iowa, held a Fine Arts Festival from Mar. 17 through 25. Highlights of the Festival included a concert by pianist William Masselos, workshop on composition and voice by the composer Carlisle Floyd, performances by the Juilliard String Quartet, and a concert by the Cedar Rapids Symphony Orchestra.

Offenbach's "Tales of Hoffman" was a recent production by the Hartt Opera-Theatre Guild of the Hartt College of Music, Hartford, Conn. Under the direction of Dr. Moshe Paranov, the opera was given three performances in the English translation by John Gutman.

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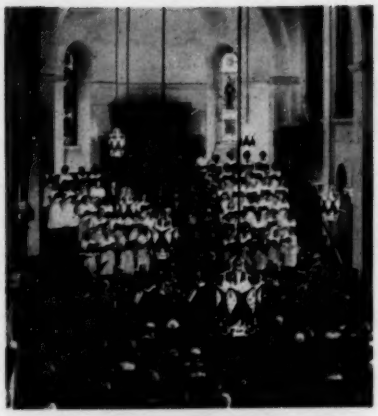

The Bach Society of Winter Park, Fla., held their annual festival on Mar. 6-7 in the Knowles Memorial Chapel, Rollins College. Nadine Connor was this year's soprano soloist, and the program also featured a lecture by New York music critic Paul Henry Lang.

■ The North Park College Choir will present its twelfth annual concert in Orchestra Hall, Chicago, on May 5. Soloists will be Edward Mondello, organist, a member of the North Park College Department of Music staff, and George Elia, tenor, a pre-seminary student at North Park.

■ The Northwestern University opera workshop closed its 1957-58 season with a performance of scenes from Tchaikovsky's "Eugene Onegin" Apr. 25, sung in English and staged with simple scenery and costumes. Mme. Lotte Lehmann, retired concert and operatic soprano, was consultant for the performance and explained the scenes and action not presented on stage.

■ Maria Ezerman Drake and Allison R. Drake, well known two-piano team of Philadelphia, gave a performance on Apr. 25 at the Fine Arts Festival of Rockingham County, N. C. The husband and wife, dean and director of the Philadelphia Conservatory of Music, have been invited to give an exhibition recital that will be recorded for use during National Music Week in May.

STUDIO NOTES

■ Artists from the Mario Chamlee School of Singing. Los Angeles, are meeting with marked success. Mary Costa, soprano soloist for the Hollywood Bowl Easter service, appeared as Marie in the Carl Ebert production of "The Bartered Bride" at Shrine Auditorium; she will be soloist in Debussy's "Blessed Damozel," conducted by Nicolai Sokoloff, the opening concert at La Jolla; she was recently heard in the Verdi Requiem with the Glendale Symphony Orchestra. Margery MacKay sang mezzo roles with the Cosmopolitan Opera in San Francisco, was heard as soloist at the Ojai Festival, and with her husband Harper MacKay gave a series of recitals at California Institute of Technology and at the Los Angeles Museum. Dolores Davis, coloratura soprano, was cast as "Lucia" at the Biltmore Theatre; other roles were with Dr. Jan Popper's Opera productions and in the Educational Opera Series. Elizabeth Mosher, soprano, winner of the Young Musicians Foundation Award, was soloist at the Music Educators National Conference; she presented her graduate recital at the University of Southern California and is booked to sing Elizabeth in the West Coast premiere of "Don Carlos," directed by Walter Ducloux.

■ Rose Raymond, well-known concert pianist and teacher, played compositions of Chopin and Schubert on the Mar. 9 program of the Chopin Society. Miss Raymond's annual summer courses for teachers and students are scheduled July 1-5 in her New York studios.

■ Singers from the Robert Long Studios, Chicago, are appearing with success in Europe. Joan Volek, soprano, made a dazzling impression as the Queen of the Night in a Salzburg performance of "Magic Flute"; and in Augsburg, Norma Williams sang the role of Mimi in "La Boheme." Margaret Lukaszewski, soprano, soloist with the Indianapolis Symphony at Morton Grove Junior College and in the Brahms Requiem at Whitewater, Mich., was heard in recital in St. Joseph, Mich.; Jackson Sheats sang Almaviva in the "Barber of Seville" production sponsored by the Musicians' Club of Women. Lenten and Easter engagements for the tenor included The Bach St. Matthew Passion, Dubois' "The Seven Last Words," and Stainer's "The Crucifixion." Dell Schroer, baritone, was soloist for the Chicago Woman's Musical Club and sang performances of "The Seven Last Words" of Dubois and Mendelssohn's Elijah." Other busy students are sopranos Merrily Schuessler, heard in recitals, Shirley Yount, engaged for "Trouble in Tahiti" with the Musician's Club of Women, and Dorothy Coyne, who won the $100 MacDonald Award in the recent regional Metropolitan Opera Auditions.

■ John Fiorito, young bass-baritone winner of the Chaliapin Scholarship Award, gave his second New York recital before a large and enthusiastic audience Mar. 30. An Artist from the Kittain-Chaliapin Studios, Fiorito is currently busy filling a reengagement schedule with major orchestras across the country.

■ Myrtle Gauntlett Phillips, soprano and artist student from the Opera Studio of Maxine Dorelle, New York City, presented a recital at Yale University's Dwight Chapel on Mar. 23. Mrs. Phillips' program included works by Gluck, Strauss, and Verdi. Arthur A. Phillips, organist, appeared as joint recitalist and accompanist. Miss Dorelle will be heard in a program of soprano arias and songs in the Auditorium of Spencer Memorial Presbyterian Church, May 7, the occasion being a benefit concert for the restoration fund of the Church, where she is soloist and choir director.

■ The Summer Harp Colony of America will open its 28th season on June 9, in Camden, Me., under the leadership of its founder-director Carlos Salzedo. Besides individual instruction, there will be special sessions for orchestral harpists, and a new course on regulating the modulating mechanism of the harp.

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By GRACE WHITE

BILLYE MULLINS SMITH *of Winter Haven, Florida, appeared with Winter Haven Orchestra. She began her study in Fort Worth with Esther Overstreet Kissoff, held a scholarship at Texas Wesleyan College, and studied in New York with Edwin Hughes. Adjudicator for the Guild, she has held various chairmanships in Florida State MTA and the Community Concert Association.*

JAMES BOZMAN, *student of William McKamie at Baylor University, Waco, Texas, was selected by Rudolf Ganz as first place winner in Shreveport competition and appeared with the Shreveport Orchestra. He was a cash award winner in Guild Recording Festivals, and his entire pre-college training was with Mrs. E. V. Rhoades of Gladewater.*

DOROTHY BULLOCK, *Guild Artist Diploma winner pupil of Edwin Hughes, will give her second Town Hall recital May 25. In March she played with the San Juan, Puerto Rico, Orchestra; National Gallery of Art in Washington Apr. 20; Finch College May 15; WNYC "Keyboard Masters" program May 11. Earlier in the season she gave a recital in Carnegie Recital Hall for the Associated Music Teachers League; the year before she appeared as soloist with orchestra in Carnegie Hall. She is from Bristol, Tenn., a graduate of Winthrop College, S. C., has a Master's degree from Columbia.*

Seattle Luncheon

In Seattle a Guild luncheon was in progress, and discussion of Guild ideals and preparation for auditions was lively. The efficient chairman, **Mrs. Frances Duffy,** started it by saying, "One of the problems of the Guild is classification of material by the teacher—caution should be exercised not to classify too highly. It is better to select a grade too low than too high. Some teachers also need a wider divergence of material."

Herbert Malloy, who is both a teacher and adjudicator, said, "Yes, that is true. There is getting to be a tendency for teachers to classify pupils too high, and when they reach the advanced grades it becomes difficult for them. It is of utmost importance that they know scales and chords thoroughly. Some teachers consider the metronome old-fashioned; they are the very ones who need it!"

Grace Jobson Smith, pianist and organist, substantiated this. "Often I could classify a pupil higher, but I find he plays better and with more accuracy in the next lower grade."

Mrs. Idah Klein, recent citizen of Seattle who formerly entered her pupils in Detroit, said, "As I go along entering pupils in auditions I am increasingly careful not to be overly ambitious in classification. A musician needs a broad base upon which to grow."

Versatile Students

Florence L. Stephenson of San Diego has quite an array of young musicians who play other instruments, yet make superior ratings in their piano auditions. She says: "The day is past when piano students are regarded by their fellow students as 'squares.' They contribute greatly to their school life and community ventures. They are appreciated by other students because of their high scholastic standing, their versatility and well-rounded personalities." For instance, there is **Tom Bay,** six feet tall, plays organ and cello in addition to the piano and is a member of the Civic Youth Orchestra. **Dan Lewis,** conductor of this orchestra studied piano with Mrs. Stephenson. **Kenneth Bullock,** sixteen, also is a member of the Youth Orchestra, principal of the string bass section, and librarian. **Harlan Wilson,** fourteen, plays first viola. **Carolyn Watson** graduated from high school with a life membership in the California Scholarship Society, was president of her senior class and member of the Red-Robed Choir. She was presented with a gold cup for outstanding service to her school and continues music at St. Louis Institute of Music. **Joe Hansen,** church organist at sixteen, has received an award from the Organist's Guild, and accompanies on both piano and organ at high school.

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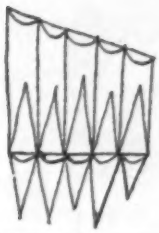

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JUBILATE DEO, Channing Lefebvre. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $.22

An excellent anthem for 4-part (SATB) chorus of mixed voices, with effective organ accomp. It bears the stamp of dignified worship combined with joyfulness and a strong maestoso feeling. The music, extremely well harmonized, calls for fluent execution by a carefully trained and capable vocal ensemble. Normal range and tessitura. 6 pages.

HOW LOVELY IS THY DWELLING PLACE, Johannes Brahms. Boosey & Hawkes, Inc., N. Y. $.25

An impressive editing and arrangement by John Carlton of this beautiful selection from the "German Requiem" for 4-part (SATB) mixed chorus. Text from Psalm 84. Piano accomp. This arrangement makes necessary the services of a full, well-proportioned choir or chorus, trained to bring to this music its complete musical and interpretive valuations. Range and tessitura have been worked out successfully for the voice. Suitable for special or festival services. 16 pages.

FOUR OFFERTORIES, Oswald Jaeggi. World Library of Sacred Music, Cincinnati, Ohio. $.35

These four offertories, for three equal voices (TI, IIB) are the vibrant Lauda Jerusalem (Solemnity of St. Joseph), dur. 1'10"; Sacerdotes Domini (Blessed Sacrament-Corpus Christi), dur. 1'45"; Domine Convertare (Sunday within the Octave of Corpus Christi), dur. 1'16", and the Desiderium Animae (Common of Virgins), dur. 1'40". This music, printed in clearly legible fashion, is harmoniously impressive, with a commendable depth of religious expressiveness. The general vocal range and tessitura are normal, with a good deep bass section a necessary requirement. Suitable for use by the average choir. 8 pages.

FROM THE PSALMS, Earl Rogers. Mercury Music Corporation, N. Y. $.40

Under one cover is a complete choral work with a strong feeling of musical sequence, consisting of two short and one long anthems for 4-part (SATB) mixed voices, set to texts from Psalms 90, 23, 148, 95, 33, 150. The second anthem includes the brief services of a narrator. The composer has found inspiration in the Psalmist's texts, particularly in the familiar words of the 23rd Psalm, to which his music is melodious with a quiet, dignified style, concluding with the successful anticlimactic phrase "The Lord is my shepherd, I shall not want." To be sung a cappella (rehearsal piano accomp.). Voice range and tessitura normal. 27 pages.

PSALM LIV, Paul A. Pisk. Mercury Music Corporation, N. Y. $.25

This anthem for 4-part (SATB) mixed chorus is set to the strong text of Psalm LIV. Well-harmonized vocally, the music is generally chordal in character and shows due regard for range and tessitura limitations of the singer. To be sung a cappella (rehearsal accomp.). An effective choral climax. 10 pages.

IN THEE ALONE, Hans Leo Hassler (1564-1612). Summy Birchard Pub. Co., Evanston, Ill. $.20

The melodious music of Hassler has been carefully edited by Matthew N. Lundquist for contemporary 4-part (SATB) anthem use in 4/2 time, and the text of Johannes Schneesing (d. 1567) has been effectively translated by Arthur T. Russell. To be sung a cappella (rehearsal accomp.). Voice requirements easy. Suitable for general or communion service use. 4 pages.

Secular

THE SILVER SWAN, Seymour Barab. Boosey & Hawkes, Inc., N. Y. $.20

A charming 4-part (SATB) composition for mixed choral or solo voices. The anonymous text of the swan's death song is in itself colorful, and it is enhanced by the intermittent contrasting musical moods of sadness and brightness. To be sung a cappella rehearsal (piano accomp.).Normal singing range and tessitura. 3 pages.

JUDY O'FLANNIKIN, Clarence Dickinson. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $.22

Here is a rollicking 4-part (TI, IIBI, II) male chorus, cleverly arranged from "Air - Humours of Limerick," with anonymous text. The tempo throughout is animated, at times vigorous, and the humorous words are enhanced by the tunefulness and spontaneity of the musical line, which is supplemented by a rousing climactic conclusion giving the top tenors full play. Normal vocal range and tessitura. 8 pages.

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THE DANCE

By ROSALYN KROKOVER

■ With two major nations (America and Russia) taking the lead, and a smaller power (France) struggling somewhere in between, the Graham, Moiseyev, and Petit dance companies' seasons during the past month resembled a small United Nations' front.

To get to the guests first, there hasn't been, for sheer physical excitement, anything like the Moiseyev Dance Company from Moscow in New York within memory. Everything was shipshape from a production point of view. The dances, performed before a grey drop, were so colorful and dynamic that scenery was not missed. The orchestra, under the direction of Samson Galperin, was always under control; even The "Star-Spangled Banner" was played at an acceptable tempo, a rare experience in the American concert halls.

Bolshoi ballet-trained Igor Moiseyev, the director of the troupe, has established a school for his particular style of dancing in conjunction with the Bolshoi Ballet school. Members of his company go through years of the same rigid training, though with the accent on folk material. No wonder this group of approximately eighty dancers is a model of perfection in precision work. But it does not stop there, as with the American Rockettes. In addition there are humor, spirit, and a vitality that almost seem superhuman. They jump higher, turn faster, and put more variations in the good old Russian "Kazatski" than has ever been seen before on an American stage.

The reception has been such that three weeks at the Metropolitan Opera House can't begin to accommodate those clamoring for tickets and there is a possibility for a return visit in June.

Sandwiched in between the Russian troupe and the Martha Graham season, Les Ballets de Paris, featuring Roland Petit and Jeanmaire, made a poor showing at the Broadway Theatre. The fault was not so much with the dancers, a few of whom were first rate, but rather with the choreography. Three ballets seen here for the first time, "Contre-Pointe," "La Rose des Vents," and "La Dame Dans la Lune," had nothing of the Petit freshness. Nor was there anything new with which to exploit the unique gifts of Jeanmaire. The final number, "Carmen," which caused such a stir when first performed, has long lost its lustre. Petit, in the past, has given us some charming, piquant ballets. Let us hope he has not lost the touch completely.

As for Martha Graham, never has she or her company appeared more opulent than during their recent two-week season at the Adelphi Theatre. For stylish costuming and meticulate performances, her company is second to none. It has been five years since Graham and her dancers were last seen in New York. During the interim a new dimension has been added to her work. A more relaxed quality and a less restricted form of movement were generally apparent.

Of the new works, "Embattled Garden" was probably the most successful. It was a tight, compact piece, full of exciting dancing and dramatic intensity. The characters were Eve (Yuriko), Adam (Bertram Ross), Lilith (Matt Turney), and The Stranger (Glen Tetley). All turned in expert performances; Noguchi created a highly imaginative set; and Carlos Surinach composed a rhythmic score that at times almost broke into "Ritmo Jondo," the music he had composed some years ago for Doris Humphrey.

The full-length "Clytemnestra" (Graham's first in this extended form) found the choreographer in a more literal mood than usual, though the work contained its share of obscure symbolism. This Greek legend of struggle, torture, murder, and anguish was performed with conviction and a smooth professional finish by the entire company. The original musical score, for two voices and orchestra, by the Egyptian, Halim El-Dabh, had much the same instrumental color that Alan Hovhaness uses. As to the form, the composer was obviously controlled by the choreographer's wishes. Thus it was an acceptable accompaniment for the work, but hardly music to be heard independently. Noguchi again provided the setting.

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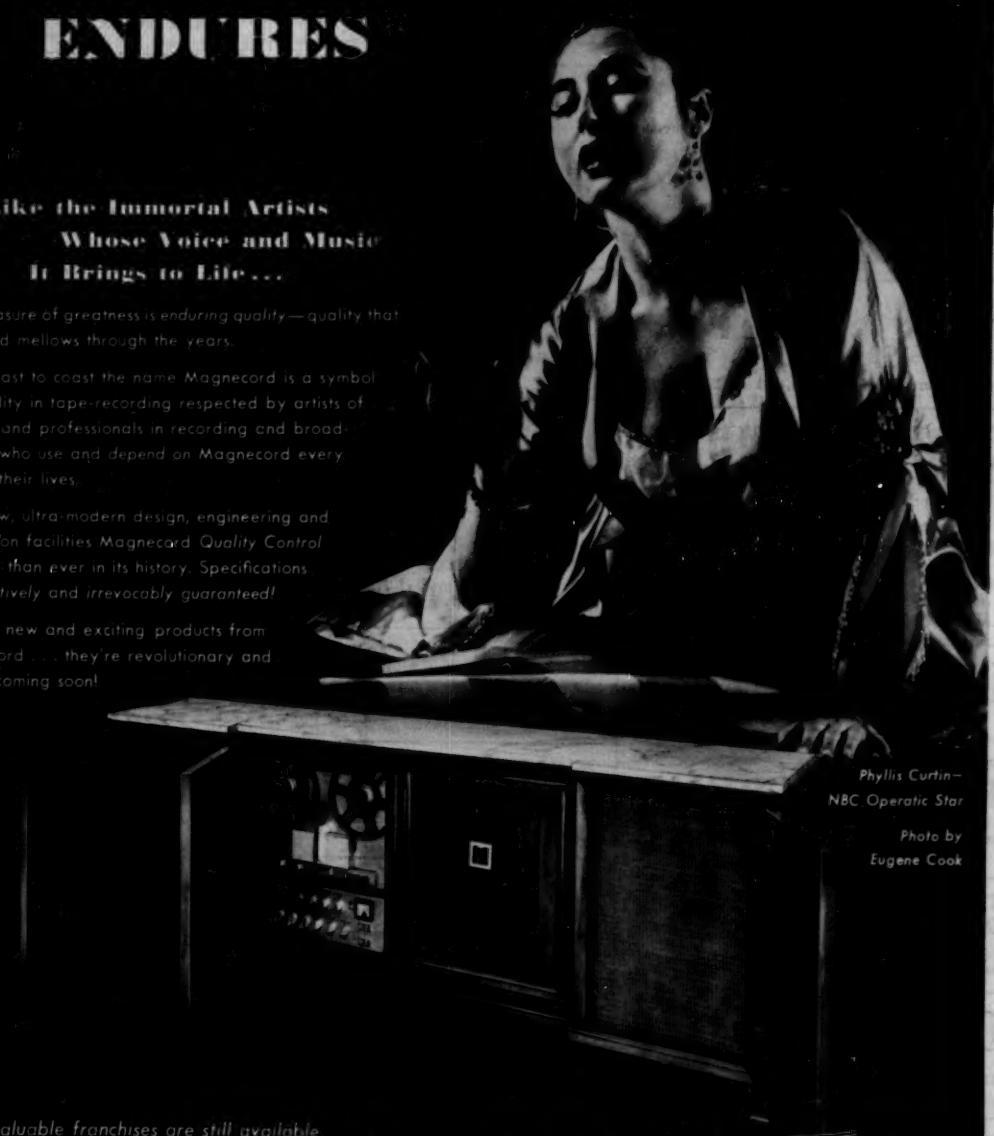

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